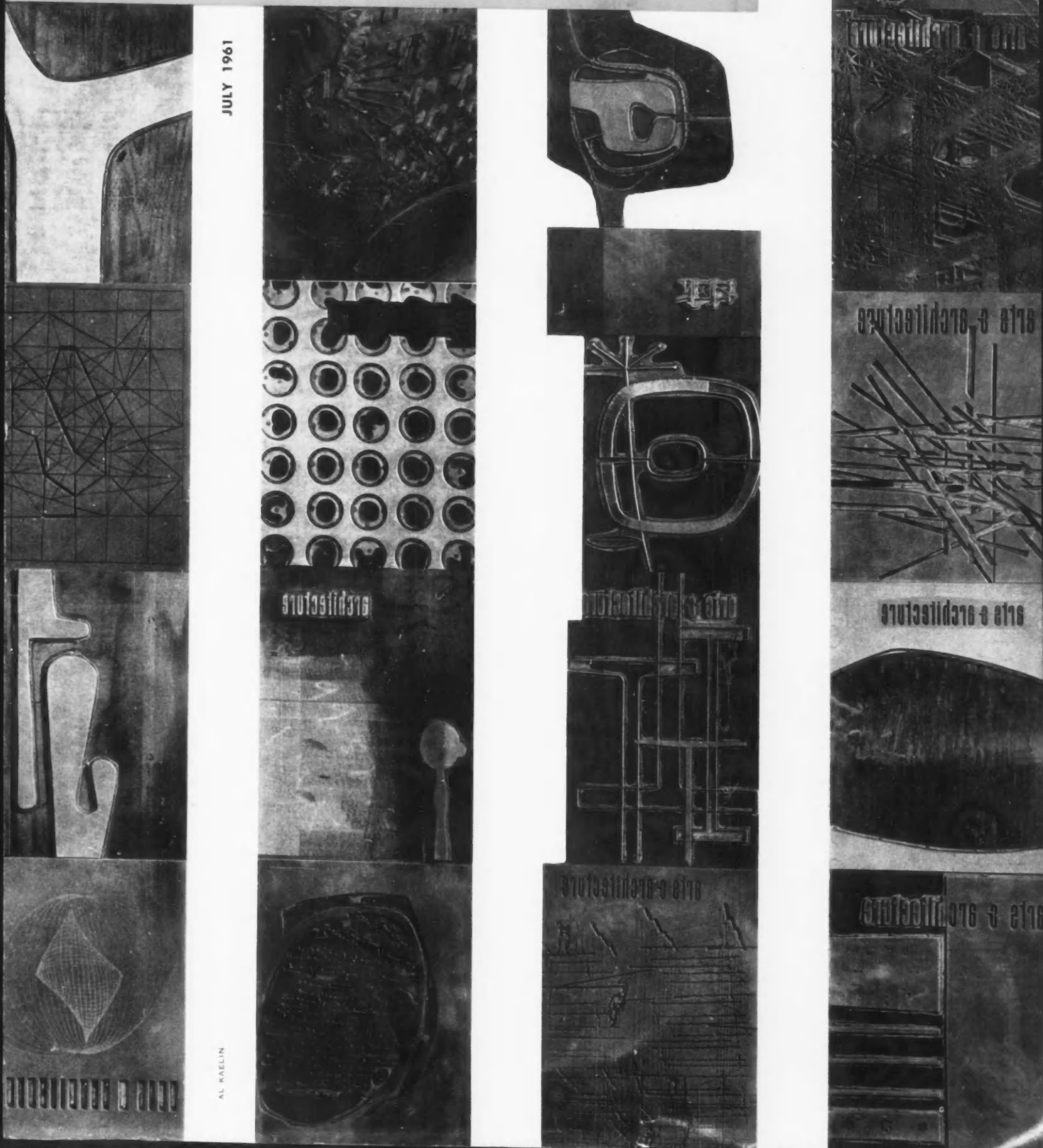


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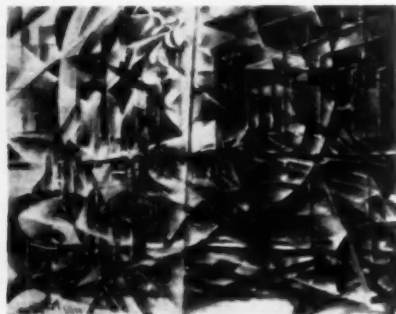
ART

DORE ASHTON

NOTES ON THE FUTURIST EXHIBITION AT THE MUSEUM OF MODERN ART

Reverberations of Futurist eloquence, relayed in the form of much quoted manifestos, have never subsided. Polemically speaking, Futurism was a most powerful 20th-Century movement. But artistically speaking, this is our first chance to examine supporting evidence. Happily, this exhibition is so complete and well-documented that at last verbal theory can be measured against esthetic results.

I hadn't remembered that Boccioni, Balla and Severini could, on occasion turn out masterworks. On the other hand, taken as a whole, the exhibition confirms the judgment of many critics who have noted the Futurists' frequent lapses in taste, sophistication and technical achievement. The hectic experimental character of much in the exhibition sends the mind flying back to the vivid theoretical underpinnings. The *ideas* of the Futurists, often expressed before they were applied to their paintings, remain the most stimulating aspect of their work as a group.



Giacomo Balla

Speeding Automobile, 1912

Courtesy The Museum of Modern Art

Just as important as Peter Selz' admirable achievement in assembling and installing the show is the accompanying publication written by Prof. Joshua C. Taylor. To my knowledge he is the first writer on Futurism to renounce the French-influenced clichés that arose immediately at the birth of Futurism and have been faithfully repeated ever since. Taylor wisely concentrates on a thorough examination of the works and minimizes sensational aspects of Futurist history. For example, he makes little of the jingoistic articles of Futurist faith, placing the artists in their special historical context and hinting that the public personalities they exhibitionistically cultivated and the work they did in their studios were not always synonymous. Taylor understands the environment in which they erupted (the suffocating bourgeois provincialism that drove so many artists and writers to despair right up to 1945) and deftly evokes it without tedious historical analyses. The virtue of Taylor's text is that it is lean and cogent, yet carries in its brief outlines a tremendous compression of knowledge.

Taylor's thesis—to my mind the most acceptable and intelligent yet proposed—is stated at the outset: Critics, he says, have persisted in seeing Futurism as an analytical procedure like early Cubism, differing only in its aim to represent motion. But motion for the Futurist painter was not an objective fact to be analyzed, he points out. "As different as their procedures were, the Futurists came closer in their aims to the Brücke, or better, to Kandinsky and the Blaue Reiter than to the Cubists."

Perhaps Taylor's most pertinent observation is that Futurism was not a *style* but an *impulse*, an impulse that was translated into poetry, the visual arts, music and eventually into politics.

He quotes Marinetti: "Futurism is only the praise, or if you prefer, the exaltation of originality and of personality, the rest is only argument, trumpeting, and blows of the fist."

It seems to me that this distinction is important. It could be applied to abstract expressionism which is also more an impulse than a style, and neatly fits Marinetti's description of Futurism.

Taylor's idea that the Futurists were more closely related to the German expressionists than the Parisian Cubists is not only correct historically (the Expressionists were far more cordial hosts to the Futurist exhibition in Germany in 1912 than the French had been) but also true in terms of the philosophic tendencies in each movement. The transcendentalism that marks the Northern avant-garde before the First World War, and that is absent in Cubism, exists in equally passionate form in Italy. Kirchner wrote about "Hieroglyphs of Nature" and sought his analogues in figures and landscapes. The Futurists sought theirs in city and industrial motifs, but it was the same overpowering idealism that drove them on. Both movements, while bitterly rebellious in their verbal wars with society, harbored idealistic faiths that bordered on mysticism. Even the diction of Futurist statements is comparable to that used by Kandinsky, Marc and Kirchner in theirs. Marinetti: "Analogy is nothing more than the immense love that reunites distant things, apparently different and hostile. By means of vast analogies this orchestral style, at the same time polychrome, polyphonic, and polymorphic can embrace the life of matter." This statement Taylor mentions in relation to one by Severini, even more reminiscent of Kandinsky: "An overpowering need for abstraction has driven me to put to one side all realization of mass and of form in the sense of pictorial relief. Each drawing is an objective study, an effort in the direction of the absolute. I consider the Plastic Absolute to be the communion, the sympathy which exists between ourselves and the center of things themselves."

This transcendentalism closely resembles that of the abstract expressionist and tachist attitudes after World War II. Like the Futurists, the painters of the new abstraction were impatient with jaded traditional tastes and conventions, with the hypocrisy of "civilization," and sought to go back to "beginnings." Taylor quotes one Futurist article that lists the five last types of primary and original man: the savage, the child, the delinquent, the insane, the genius. Compare this with Dubuffet's

Giacomo Balla

Rhythm of the Violinist, 1912

Courtesy The Museum of Modern Art



definitions of "Tart brut" and the numerous articles that appeared in France and America toward 1950 discussing the work of children, madmen and naive painters. Another obvious common idea: the Futurists wished to put the spectator in the center of the picture, to make him participate in its organic structure and rhythms, to destroy conventional picture space. This was the stated aim of Jackson Pollock and others interested in "expanding space."

To me Severini remains the most natural, most sensitive painter in the group. While the French influence is pronounced in his work, and while its congruence with Futurist theory is not as marked as Boccioni's, Severini is the painter who managed to suggest the "pictorial rhythm of an ideal world" without resorting to obvious devices, without losing clarity of light and color, without spelling his theories to the letter. His orthography is purely painterly, and highly disciplined.

Balla on occasion achieves the same instinctive clarity, particularly in his non-objective studies of "iridescent interpenetrations" with their fresh colors divided to produce an authentic equivalent to vibrations of sunlight.

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Boccioni is obviously the most powerful figure in the group—a fertile imagination backed with tremendous energy. His expressionist temperament steals into everything he approaches, even when he is working with controlled experiment as in his States of Mind series. He more than anyone tried to do everything at once, to pitch the spectator into the center of his world and to pitch his world into the solar-plexus of the spectator simultaneously. He wanted to shock, to break out of remem-



Gino Severini
Study for Portrait of Mme. M.S.



Umberto Boccioni
Anti-Graceful
(The Artist's Mother), 1912

Courtesy The Museum of Modern Art

bered conventions and he succeeded half the time brilliantly. The other failures, I suppose, could be considered brilliant failures. But it is Boccioni the sculptor who leaps out of the Futurist and all other movements because of his singularity.

Taylor considers the magnificent *Antigrazioso*, a portrait of Boccioni's mother, one of the first important Boccioni sculptures. He calls it a "lively image that seems to burst with inner life," and so it does. As a sculpture it is incomparable, with its many views of the head, its shifting emotional expressions (which differentiates it from Matisse's approach), its boldly accented planes. As an illustration of Boccioni's theories, as expressed in his 1912 sculpture manifesto, it has not yet the pronounced iconoclasm of later pieces. The "sculpture of environment" he envisioned (and which is discussed so often today in New York as if it were a novel approach) was yet to be realized.

In *Development of a Bottle in Space*, Boccioni comes as close to realization as possible. The bottle appears to move in unending sequences of "interpenetrating planes." The ricochet of light is symbolized in architectonic terms. The "structure" of the bottle is analyzed rigorously, with the thoughtful care Juan Gris might have used were he a sculptor.

The masterpiece remains *Unique Forms of Continuity in Space*, that striding figure of swiftness that contradicts its own metallic mass and lifts into space with paradoxical lightness. "It is muscular without muscles, massive without weight" writes Taylor, and best illustrates Boccioni's principle of "physical transcendentalism."

I find it hard to assign more than theoretic value to the weaker paintings by Carrà (even the historically significant *Funeral of the Anarchist Galli*); to the crude illustrations of theory by Russolo, and to the work of the half-dozen minor Futurists presented in the exhibition. But the excitement, the wealth of experimental notions tried out recklessly and courageously by the Futurists as a group did impress me.

OTHER EXHIBITIONS:

It has been many years since Burgoyne Diller exhibited his paintings and it was with special pleasure that I saw the retrospective exhibition at the Galerie Chalette. Diller, who since the early 1930s has pursued the principles of de Stijl, has always had a touch and an instinct peculiarly his own. From the very beginning he managed to expand the narrow doctrines he professed into lyrical statements that often moved right out of the body of theory that most interested him.

I think particularly of the "white" pictures, done in the early 1950s. Here, Diller reduced his means, using only a few thin strips of blue, or yellow, or even hairfine lead-pencil lines to make the equable divisions of space he sought. The white fields, laid on sometimes in the most delicate of palette-knife strokes, sometimes in thinly brushed areas overpainted to a deep, smooth surface, give a sense of lyrical lightness. They expand in a delicate, highly disciplined movement rarely achieved within the neo-plastic means.

Diller's recent paintings are firm statements, more stunning in their juxtapositions of primary colors with large areas of black, and indicate that his passion for rectilinear composition carries him into always renewed creativeness.

Although Ludwig Sander, whose recent paintings were exhibited at the Castelli Gallery, clings to rectilinear composition too, his spirit is decidedly romantic and his means unorthodox. The tranquility that emanates from Sander's resonant canvases inevitably suggests idylls in nature.

These are modest and consummately painted canvases. Their deep greens posed against blue-greens, or seaweed greens, or purples, are painted for their maximum depth and reverberation, and Sander reaches the maximum. When a large squarish field is divided off from a narrower rectangle, Sander sometimes uses a dusky line that swells in places, or even splits revealing an undertone. This line has nothing to do with the rigidly tense line of the neo-plasticist. It is rather the demarcation, with all its ambiguities, that can be imagined within nature, the wavering horizon line over fields or the line of the last reaches of the sea.

Jean Xceron never fails to impress me with his quiet authority. Recently he presented an exhibition of watercolors painted in 1960 at the Rose Fried Gallery. In them, Xceron's years of experience, his mastery of his means were immediately evident. But more important, Xceron shows an informal, joyous side of his nature that had been somewhat sublimated in his more finished paintings.

(Continued on page 29)

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MUSIC

PETER YATES

OCCASIONS AND COMMENTS

I don't go to concerts as I used to. When I do go I usually drag myself. The standard repertoire drips from the radio, as from a tap. Comparative performance quality offers no incentive. When the great Amsterdam orchestra comes all the way to Los Angeles to play Brahms' 1st Symphony, I shall not be there. I owe the repertoire no loyalty. But when Marni Nixon announced a song recital, for American Artists, Inc., I was there, eagerly. It was the first time I had been able to hear her sing through an entire evening.

The recital came at a rushed time for her. I switched on the radio one evening, and there came in her unmistakable voice, high up in a new piece by Boulez, with the NY Philharmonic—part of a work called *Pli selon pli*, a title I don't intend to translate. Last year, with a few Philharmonic percussionists, she sang the brief, technically difficult first *Improvisation on Mallarmé*. This time she did the second part, another *Improvisation on Mallarmé*, even more difficult. I am told it is the more interesting; I didn't find it so.

Calvin Harlan, who writes me occasionally from Louisiana, sent on an English review by Peter Heyworth of the entire *Pli selon pli*—he doesn't translate it either. The entire work, a sort of orchestral crescendo by the adding of instruments, begins with a piano prelude, goes on to *Improvisations 1 and 2*, then swells dramatically into *Improvisation 3* and ends, bringing in the remainder of the orchestra, in a *Tombeau*. Heyworth comments that the odd orchestration refers back to Boulez' teacher, Messiaen, to Verdi, Strauss, and in particular to Debussy. He observes that "the glassy timbre of Boulez' combination easily grows monotonous," as it certainly does in the earlier *Le Marteau sans Maître*. Each whole work by Boulez that I have heard seemed to me sterile, but a very vital style persists in the details.

Anyway, what with being rushed to New York a few weeks later to appear again with Bernstein on one of his TV orchestral potpourri for children, Marni Nixon was busier than she had expected to be when she planned the recital.

I have tried before to categorize her virtues and occasional lapses. She is afraid of nothing and will sing off the top or bottom of her voice or read a cantata at sight, when asked, to get the job done. She sings from the notes as accurately as an instrument, undeflected by whatever may be going on around her from the other instruments. She recorded the 23 solo songs by Webern in a single 3-hour session. She sings as well and easily for fun as in performance. She always sings in the character of the music. She never shows off, no matter how extraordinary the demand made on her skill. Because of her extreme accuracy she is often called on to perform without adequate warm-up, as when she repeated the Boulez *Improvisation 1* for the Monday Evening Concerts; at such times her voice can be brassy and harsh like a high trumpet. At the recital she began in this voice, singing a group of Purcell songs, set by John Edmunds from the original figured bass accompaniment. These are the best Purcell settings I know. By the time she had reached the loveliest of them, *Music for Achille*, her voice was warming.

In the two following Mozart arias her confidence displaced her judgment. She was not leaving herself enough time to breathe between phrases: I was just murmuring this thought to my companion when she stopped before the high climax of the second aria, apologized graciously, went back a few measures and easily leapt the barrier. At the end of the concert she sang another Mozart aria, breathing the phrases exactly as they should be. She proceeded to sing in most beautiful voice and immaculate diction a group of songs by Schumann and Wolf. Her diction is always immaculate; here she withheld the closing consonant or sibilant of each decisive word so that the tone came through and was closed to the instant by the ending accent. Lieder buffs make a great to-do about pronunciation, but the diction they prefer is more often *gemuetlich* than precise.

The next group introduced a cycle of five songs by Ernest





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Gold, her husband, now receiving praise for his score to the film *Exodus*. I have not previously been enthusiastic about Ernest Gold's music. He has the right to write it, and I have the right to dislike it. You will understand therefore what a turning around went on inside me when I say that these are superlatively well conceived songs I couldn't help but admire. The texts include *Give A Man A Horse He Can Ride*, a Shakespeare sonnet very well set to its words, *My Love Is Like A Red, Red Rose*, and a pair of quatrains by Emily Dickinson, these last being in my estimation at least as adequate to the poetry as any of the quite excellent cycle of Dickinson songs by Aaron Copland.

The final group consisted of folksongs in several languages, two in settings by John Edmunds. The loveliness of the voice and the precise diction joined with a musical sense of the character of each song to round out the evening in complete beauty. I don't know when I have more thoroughly enjoyed a song recital. You would not say of Marni Nixon that she is a complete musician but that she is completely musical.

She knows also how to project or withhold her personality as the music demands. The double aspect showed in the charm of her appearance when she stood before us and in the music hall stride and swing of the arm that took her off the stage, the little ornament at the back of her head bobbing like the halo of a precarious saint. Like a true actress she throws herself into whatever she is doing, so that one sees it with her and through her. She is never in the way of what she reveals.

A similar gesture of theatrical reality at the right moment made memorable a performance of Handel's *Acis and Galatea*, a Pastoral, that is to say an opera in recitative and chorus. Handel was losing money producing full-scale operas, so he wrote this Pastoral to recoup his losses. Henry Lewis organized the performance and conducted. Henry Lewis is a Negro. I mention this not as a curiosity but because, this season, in the absence of a guest conductor, he was invited to come forward from the bass section of the Los Angeles Philharmonic to conduct the orchestra for several concerts, becoming thus the first Negro to lead a major orchestra in America. Marilyn Horne sang *Galatea*, John Guarneri sang *Acis*, Marni Nixon sang the one highly embellished aria of *Damon* (I blame the conductor for driving her to sing it too fast; it should be sung only so fast as the embellishment easily permits, the speed coming from the detail instead of from the push). After intermission a large man subsequently identified as Roderick Ristow tramped across the stage, the hint of gawkiness drawing attention to him. The chorus informed us that the wretched lovers had fallen into the power of giant Polyphemus, who was about to propose himself as a substitute for *Acis*. When the gawky singer rose to begin his recitative he was immediately Polyphemus, every word he emitted increasing the audience's delight in discovering: this is how a giant sings! Then followed the aria, "O ruddier than the cherry . . ." that I heard first from an old Edison record sung by David Bispham. I have wondered all my life in the back attic of my memory what it was about. The two are together a rare example of that formidable type, the recitative and aria, that is completely funny. If Polyphemus had not by a gesture created himself a giant, the words might have been taken as indifferently as in the subsequent aria of *Acis*, "His hideous love provokes my rage . . ." Everyone sang very well, the performance was exemplary, the applause tremendous. Some seasons the audience remains unresponsive, some seasons not; this has been a season of applause.

I have been wanting to hear more songs by John Edmunds, now Curator of the Americana Collection of the New York Public Library, a post he has honored by striving mightily for the performance of American music and the recognition of American composers. A few months ago he persuaded the rugged state of Vermont to name March 11 "Carl Ruggles Day" in honor of that rugged Vermont composer's 85th birthday. He is now making like representations to Georgia for the late Wallingford Riegger, to Connecticut for Charles Ives, and to Oklahoma for Roy Harris. He helped lay plans for the Festival of Western Hemisphere Music in Philadelphia, when under the leadership of Jeanne Behrend all the musical organizations of the community agreed to present one or more concerts of music by Western Hemisphere composers during the nine months, September 1959-July 1960. Churches, choruses, schools, orchestras,

soloists and chamber musicians contributed. John and I are, naturally, long time allies.

John Edmunds has been a prolific composer of songs, perhaps the only significant American composer at the present time who confines his talent entirely to song. In the same week Marni Nixon sang his Purcell transcriptions we heard Margery MacKay sing splendidly, for the Monday Evening Concerts, a group of his transcriptions of Alessandro Scarlatti, and a group of his original songs. Of all John Edmunds' many songs I have heard only a few short groups, and my opinion must remain provisional. The texts are carefully chosen from a wide knowledge of the possible literature; Edmunds delights especially in the middle-English. The writing is grateful, lies well for the voice and rides on a stout, responsive accompaniment. He is not an effervescent or naturally gifted melodist. Indeed the naturally gifted melodist, who may be otherwise as lacking in musical capacity as Carrie Jacobs Bond, Stephen Foster, or Irving Berlin, has been at all times a rarity. Any songwriter who must compose his songs can take one of two general directions: he fits the music to the words or wrests the words to achieve music. Edmunds takes the first way, the song being a musical enunciation of the text. Singers prefer in general to let the music carry them along, while the words fall as they may. Margery MacKay, who has long appreciated Edmunds' artistry, imparted to each song its peculiar eloquence, each being rewarded by the little appreciative murmur that tells the audience has entered into the spirit of the setting.

She sang, too, a group of songs by Ives, one of the great masters of song-art, who could set tenderly to melody the words of his wife's poem *Two Little Flowers* or wrench to his intent of declamation a craggy cluster of his own about Walt Whitman. The group ended with *General William Booth Enters Heaven*, to the poem by Vachel Lindsay, one of the masterpieces of song in our language. Whenever I write about this song, one of several reset by Ives from an original for chorus, I begin questioning the realms of language to describe it. The music must be sung and played full out, without reserve, yet controlled by an art not to be achieved without long experience in Ives' vocal idiom. I learned this by listening many times to the great Ives



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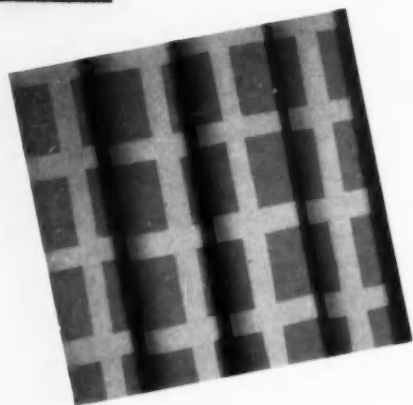
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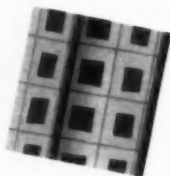
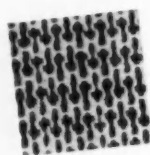
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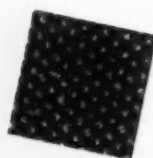
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singer Radiana Pazmor, and from her example draw any invidiousness of the comparison. Margery MacKay brought out the text with power, though with some lack of assurance in the long phrases and the rhythms. In the vast sweep of the marching "round and round and round and round and round and round and round and . . ." she took the breath too short, breaking the continuity which must seem as if it would not end. She should keep this song in her repertoire and sing it often; she has the voice for it.

In the previous season I organized the one Monday Evening program devoted to the work of American composers. This season there were several, including a program of contemporary music by composers of other American nations, arranged by Aurelio de la Vega. The evening Margery MacKay sang we had also *Excursions* for piano by Samuel Barber and the West Coast premiere of *Deserts* by Edgard Varese. I had already twice broadcast *Deserts* from a tape of the New York performance sent me by the composer; KPFK also broadcast a tape of the same work from the Stratford Festival in Ontario, Canada. Robert Craft, who conducted, had given us a memorable performance of Varese works several years ago, subsequently recorded and issued on an excellent *Columbia* record. He has more recently conducted *Deserts* and other works by Varese at a New York concert honoring the composer's 75th birthday. Though I have praised Craft amply on other occasions, his performance of *Deserts* here was ill-prepared and very poorly coordinated between the sections of taped and instrumental sound. Each should flow out of the other, without break. The sound equipment, besides, was inadequate; the taped sound was both overamplified and out of balance with the instrumental sections. The effect was more a travesty than a performance. It was as well that Varese, who was expected at the concert, did not arrive, though many old friends had come to greet him.

My own program was again given over to American composers: *Evocations*, four chants for piano by Carl Ruggles; the delicately colored Percussion Music for three players written in 1935 by Gerald Strang, one of the first and still one of the best chamber compositions for non-orchestral percussion; the Trio No. 2 in D minor for two violins and cello by the American Moravian composer John Antes (1740-1811); the Fifth Symphony, an early work for percussion by Lou Harrison in imitation gamelan style, rather unlike his succeeding polyphonic compositions in the same medium; and the First Sonata for piano (1902-1909) by Charles Ives. I thank the players, Peter Hewitt, pianist, the Los Angeles Percussion Ensemble directed by William Kraft, and the San Fernando Valley College String Trio, for what was to me a happy and satisfying evening.

Don McCorkle, Director of the Moravian Music Foundation, brought the Antes Trio to my attention during a pair of broadcasts of American Moravian music we prepared together last summer. The Moravian Church has been throughout its long history a missionary movement, having its origin among the pre-Lutheran Protestant followers of John Huss. Choral music with instruments was until recent times an integral part of their church service. The Moravian missionaries who came from Germany to America during the 17th and 18th centuries to convert the Indians were often trained musicians in the styles favored by the German Protestant churches. During the last decade a quantity of original Moravian music, written in this country, has been discovered at Winston-Salem and elsewhere. John Antes, born in America, went to Egypt as a missionary at the age of 23; he was imprisoned and tortured; after his liberation he went to England and passed there the remainder of his life. The date and provenance of the three string trios are unknown; they compare more than favorably with the best chamber music written during the last third of the 18th century and are distinguished by unusually independent writing for the cello. The trios have been published by Boosey & Hawkes, who made the score available to us in advance of publication. I recommend them to lovers of good chamber music.

Though Frances Mullen has played for us often the Second (*Concord*) Piano Sonata by Charles Ives, we had not previously heard the First Sonata. The relative obscurity is undeserved. The First Sonata is only a little less large and no less demanding than the Second. Unlike the Second, which is orchestral in conception, it was conceived directly from and for the piano. I would say now without hesitation that these are the two principal large keyboard works of the 20th century.

(Continued on page 28)

There are very few places, even in lands with a proud history of toleration, where beneath the smooth surface there is not some undercurrent of racial prejudice. The Negro has the same rights of admission to hotels in Britain as any other person, but he may frequently find that all their rooms are "already occupied." The Algerian may be a citizen of France, but his path will be harder than that of a fellow-citizen of lighter hue. The Jew may distinguish himself in an American university, but certain student fraternities will be closed to him. And, contrariwise, the Gentile may be held in low esteem by the Jew, and the European despised by the very African or Asian on whom he himself looks down.

There exists a large body of research on the reasons people give for their dislike of various racial groups. If one asks certain people in the United States, for example, to explain their antagonism to Negroes, the odds are that they will use one or more of the following phrases: they are inferior, they are lower class, they are low in intelligence, they force out the whites, they are lazy, sloppy, dirty, immoral, over-sexed, troublesome, childish, they have a bad smell and carry diseases.

If one inquires why the Jews are disliked, one learns that they have all the money, control business, are capitalists but also communists, are clannish but also intrude on other people's affairs, are smart, intellectuals, think themselves better than others, work too hard but never do manual labor, and are noisy, bad-mannered and emotional.

Racism has been called the social cancer of our time. It gnaws away slowly and insidiously until it invades the whole organism of society and erupts in violence and death.

In the years immediately following the Second World War it may have seemed that it was definitely on the decline. Racial hatred had logically led from discrimination to acts of indescribable horror carried out on an industrial scale. The shock and repulsion that swept the world so discredited the doctrine that it dared not show itself cynically and blatantly as it had done before.

But human memory is short, and the gruesome past slips or is pushed easily into oblivion. The death camps of yesterday have apparently not been sufficient to put an end to the doctrine that one race is superior to another. The older people in many countries have forgotten them; the new generations barely know they existed. Furthermore, ten

years of fanatical racism sowed dragon's teeth around the world and one cannot tell when they may germinate and lead to a terrible harvest.

Today, the excesses of racialism are universally decried and condemned, but the racist outlook or attitude which is at the root of these excesses and makes them possible is still with us. It is all the more dangerous since ours is the century of the great awakening and accession to independence of the colored peoples of the world who have long been its victims. Instead of being accepted as normal and foreseeable, the mistakes and hesitations made by the newly-independent peoples as they pass through the trying initial periods of autonomy are interpreted in racist terms by certain people as proof of racial inferiority. In its turn, the racism of the white man has given rise to a reaction among colored people which, rightly or wrongly, is described as "counter-racism."

Many public and private organizations, both national and international, have sensed the danger of latent racism in the world and have taken steps to combat it. Through science and education—the twin means at its disposal—UNESCO has been at grips with the problem since the first years of its creation.

Last year and again this year racism became front page news once more. An epidemic of anti-Semitism in many countries and the massacre of negroes in South Africa set off a wave of world protest culminating in the condemnation of such acts by the Human Rights Commission of the United Nations. Feelings ran high and the Executive Board in a special meeting voted a strongly worded resolution denouncing racial discrimination, violence and hatred, and called on governments to campaign against these evils and to propagate "the doctrine of the kinship of all men and women everywhere."

If racism is to be eliminated as an active ideology of our time we must know more of the terrain on which it develops. One thing we do know: the place where preventive measures can be most effective is in the school and in the home. That is why the teacher and the general public must know and understand the basic facts established by modern science.

Neither anthropology, nor biology—nor for that matter any science—offers the slightest justification for racist dogmas, which are based on discredited scientific notions or emotional irrationalism.

—UNESCO



CLOSE-UP OF GROPIUS APARTMENTS SHOWS CURVED, SHEET-METAL PARAPETS ON ALL BALCONIES. THE WALK-UP APARTMENTS BY LUCKHARDT & HOFFMANN ARE VISIBLE IN THE DISTANCE.



FOUR 16-STORY HIGH APARTMENT TOWERS IN A PARK-SETTING. FROM LEFT TO RIGHT: BUILDING BY VAN BROEK & BAKEMA (HOLLAND) DECORATED WITH DE STIJL PATTERNS; A CONCRETE SHAFT WITH CLOSELY SPACED CONCRETE MULLIONS BY GUSTAV HASSENPLUG (GERMANY); A VERY GLASSY AND VERY SUCCESSFUL POINT-BLOCK BY LOPEZ & BEAUDOIN (FRANCE); AND A RATHER MASSIVE STRUCTURE OF CONCRETE BEARING WALLS BY HANS SCHWIPPERT (GERMANY).



CLOSE-UP OF AALTO'S BUILDING, SHOWING THE LIVELY PLAY OF LIGHT AND SHADE.

INTERBAU REVISITED

Four years ago, the City of Berlin—that is, West Berlin—opened a remarkable exhibition: on a site measuring about 120 acres, right in the center of the city, there was a full-size demonstration of new techniques in architecture and planning. Its name was Interbau (for Internationale Bauausstellung, or International Building Exposition). It was an impressive demonstration and a realistic one; for the apartment towers, row houses and garden apartments constructed in Berlin's Hansa Sector were designed to be occupied as soon as the exhibition closed down.

Today, these apartments are occupied and the Hansa Sector is a functioning, modern city. Except for one or two examples in England, Holland and Sweden, this district of Berlin is the only large-scale demonstration of what is meant by such concepts as Le Corbusier's Ville Radieuse. How well does it work?

Two things should be said more in explanation than in defense of the Hansa Sector: first, because this project started as an exhibition, it contains many structures that are suburban rather than urban in character—and some of these seem to strike a false note; and, second, because the Berlin authorities decided to invite a large number of leading architects from all over the world to build in the Hansa Sector, the project is occasionally lacking in unity, and the quality of the buildings varies a good deal: there are good works by Gropius, Aalto and Beaudouin, next to less successful buildings by other participants.

Despite these and one or two other flaws, the Hansa Sector is a remarkably successful and handsome job. Because Europeans are perfectly willing to walk a few steps from their cars to their front doors, the planners of the area were able clearly to separate pedestrian from vehicular traffic, and to introduce large playgrounds and parks between buildings. When Americans learn to walk again, such planning may become possible in the U.S. as well.

Unhappily, Le Corbusier's contribution to the Interbau exhibition is outside the Hansa Sector, in a suburb of West Berlin. His building is similar to Unité at Nantes, and extremely successful except for a few details which were unceremoniously changed by the German builders. Of all the Interbau structures, Corbu's is the most handsome.



DETAIL OF BALCONY IN LE CORBUSIER'S BUILDING. THE PIERCED CONCRETE WALL AT RIGHT MASKS THE CIRCULATION SHAFT NEAR THE CENTER OF THE BUILDING.



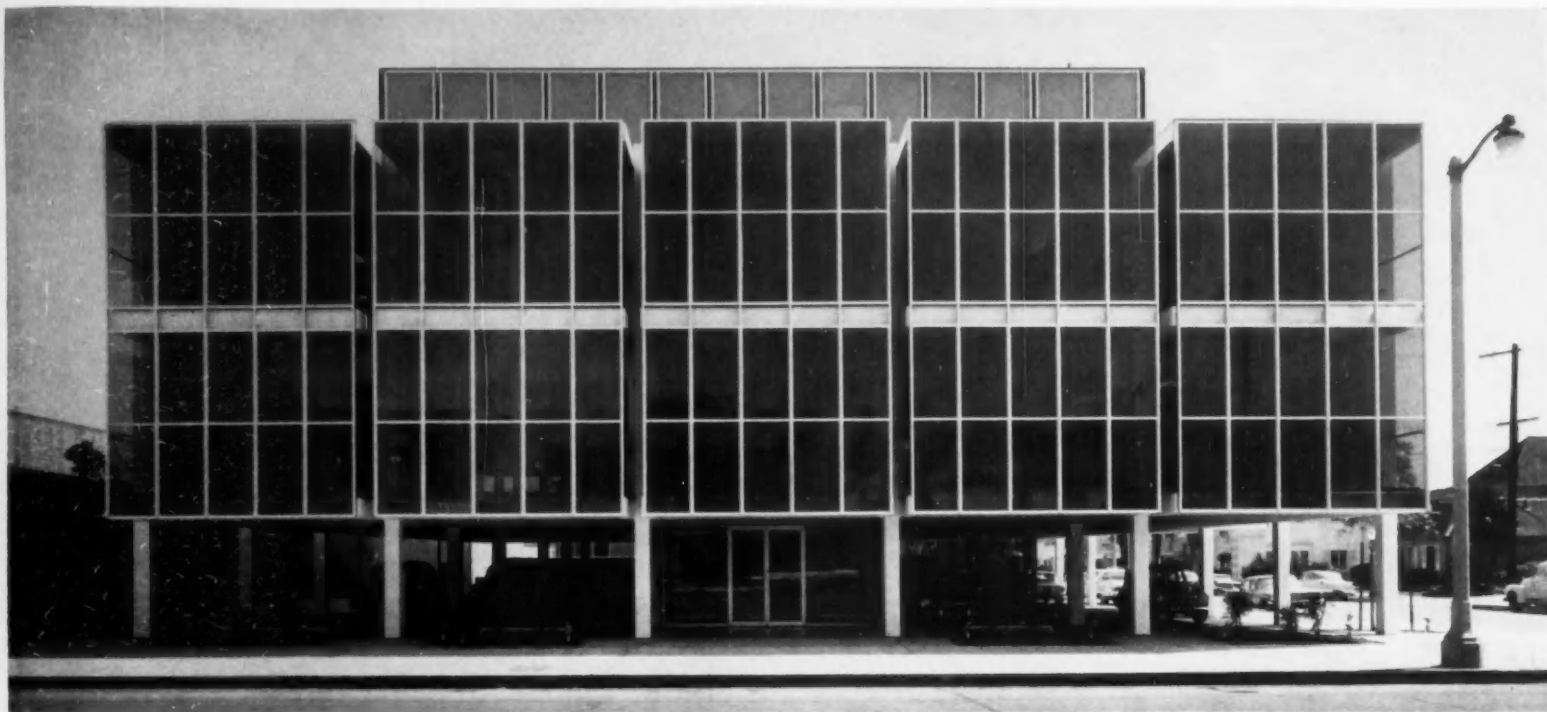
IN LEFT FOREGROUND IS THE BLANK END WALL OF THE 8-STORY HIGH APARTMENT BUILDING BY OSCAR NIEMEYER (BRAZIL); AT THE EXTREME RIGHT IS THE TRIANGULAR AUDITORIUM OF THE NEW ACADEMY OF ART BY WERNER DUTTMANN (GERMANY).



PHOTOGRAPHS BY PETER BLAKE



END WALL OF NIEMEYER'S APARTMENT BUILDING IS BISECTED BY A NARROW, VERTICAL SLOT OF GLASS. FIRE-ESCAPE STAIR TOWER IS TRIANGULAR IN PLAN, AND ITS STUCCO SURFACES ARE DECORATED WITH A PATTERN OF BLACK POLKA DOTS.



OFFICE BUILDING BY CRAIG ELLWOOD ASSOCIATES

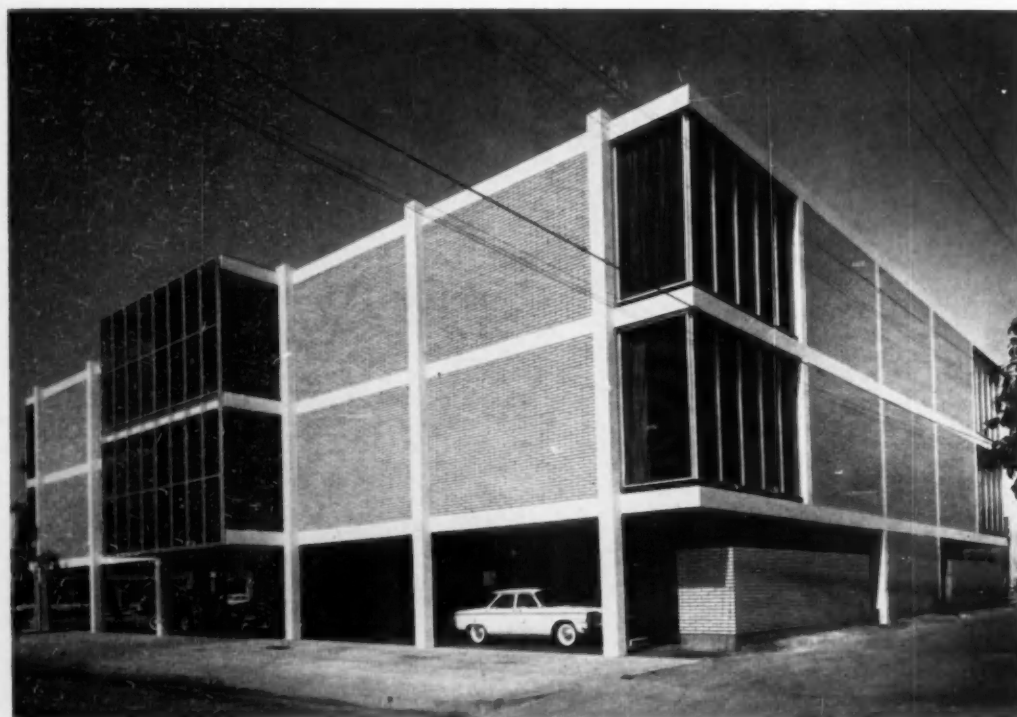
J. E. LOMAX, ASSOCIATE
 NORMAN ROSEN, CONSULTING ARCHITECT
 ROBERT MARKS, STRUCTURAL ENGINEER
 WARREN WALTZ, LANDSCAPE ARCHITECT

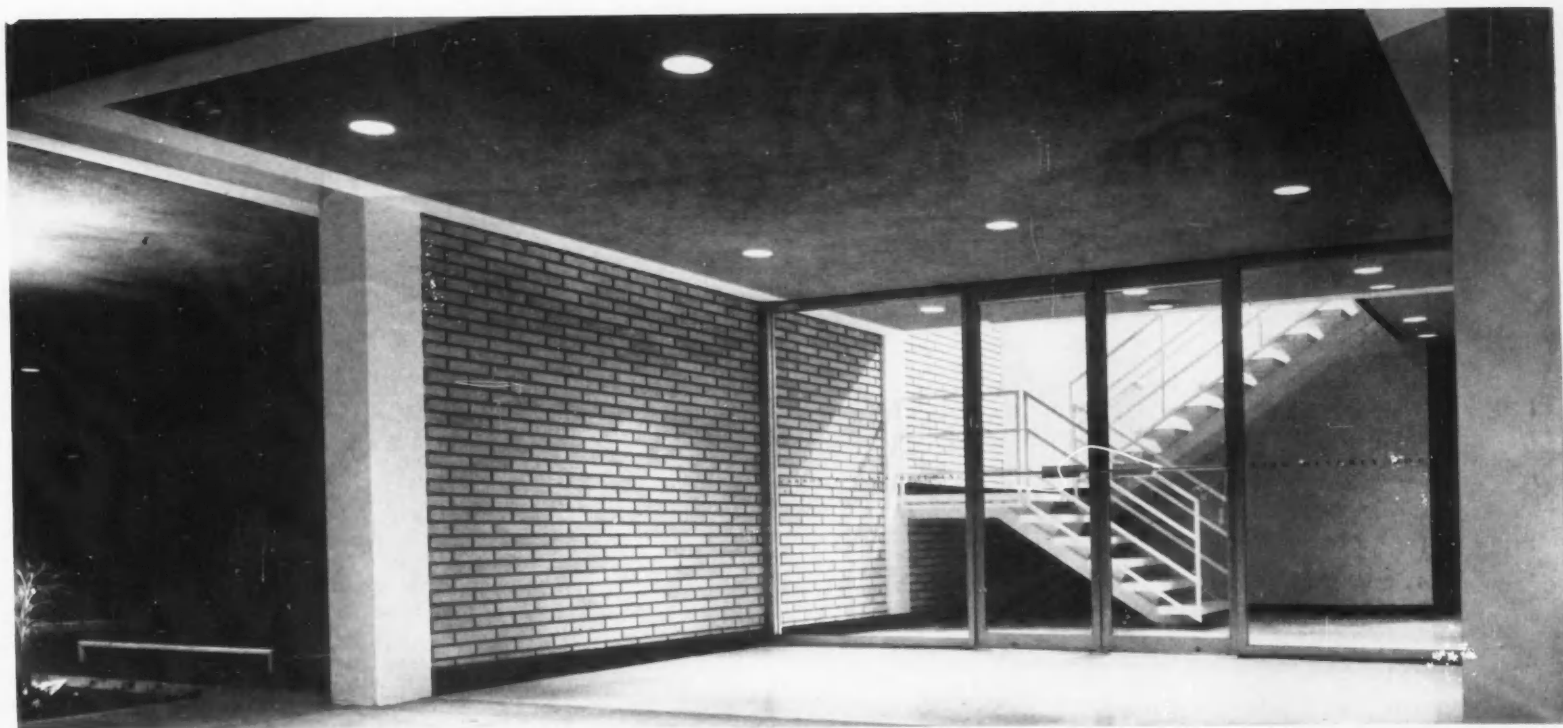
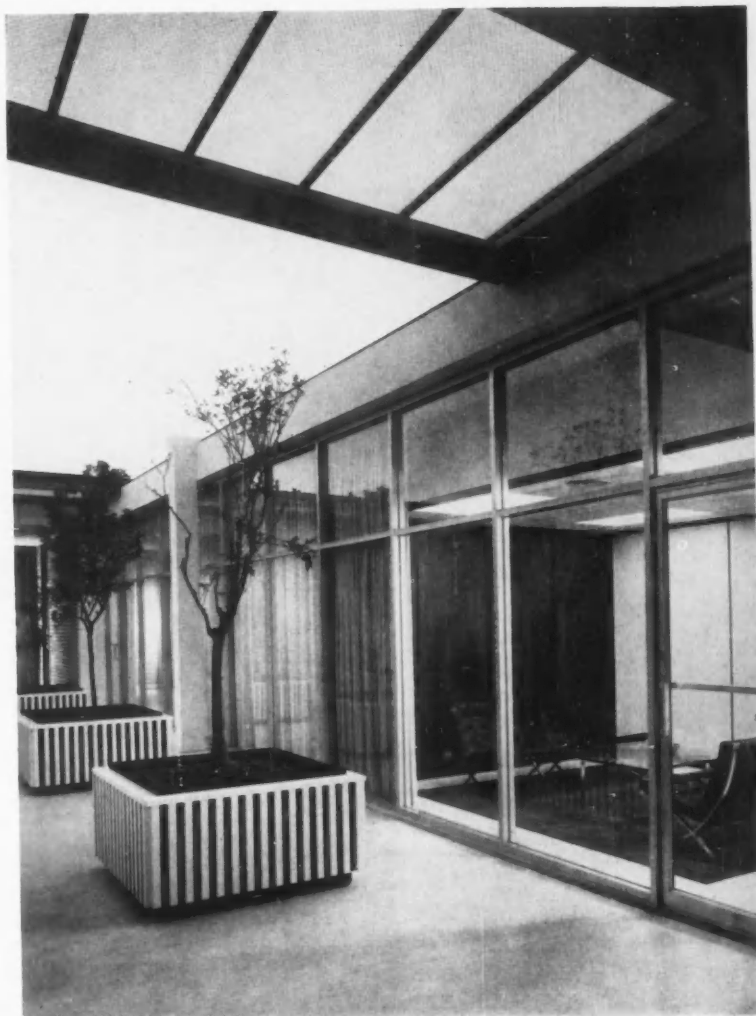
This three-story building was designed for the Carson/Roberts Advertising Agency which occupies the complete third floor area and approximately one-third of the second floor. The balance of the second floor is for future expansion. The quarters occupied by the agency prior to construction of the new building were informal and open, with a central court and second floor decks. In establishing the program for the new building, the client requested similar features.

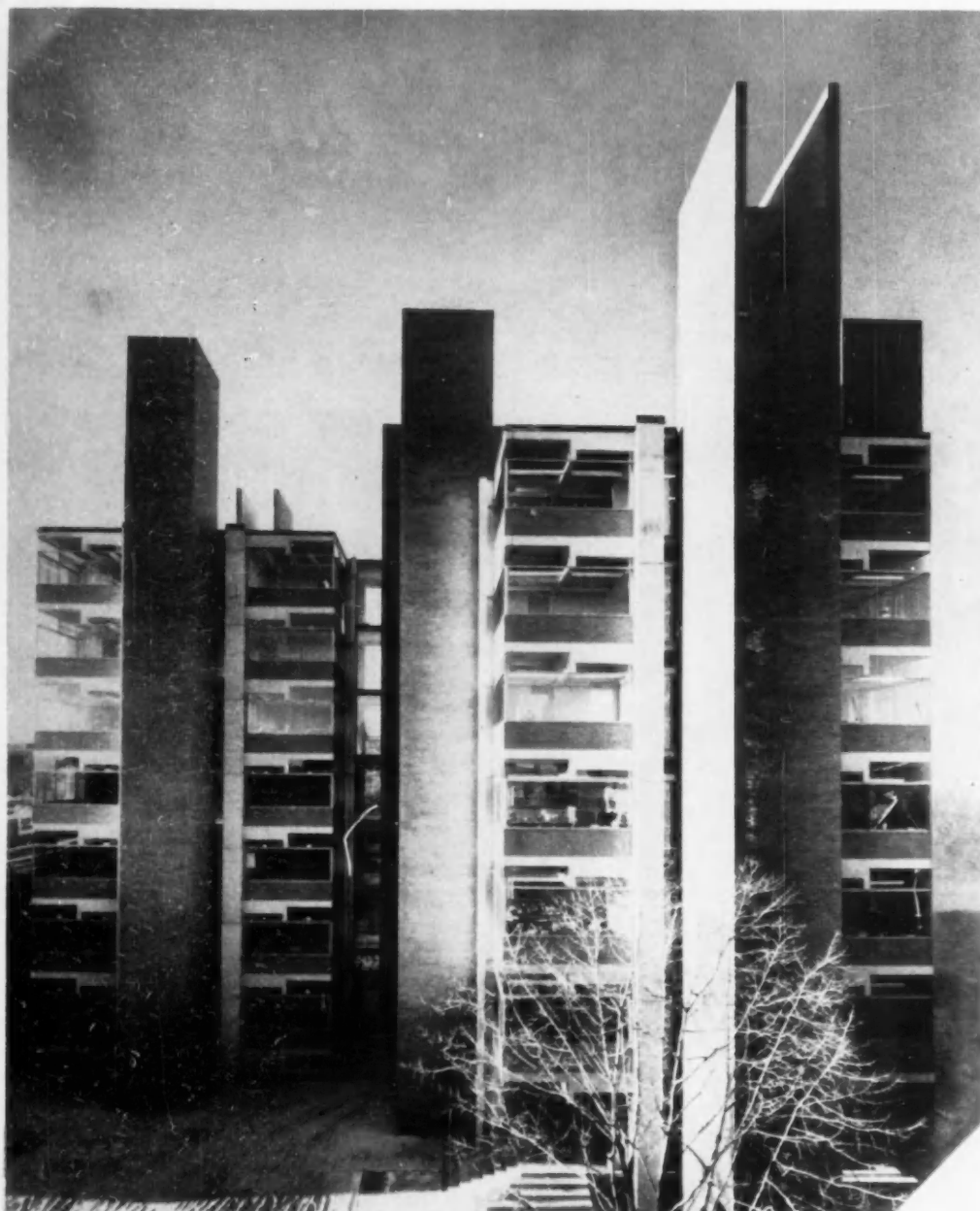
Each floor contains a gross area of 9,300 square feet including exterior areas. Decks are located on all west and north glazed walls—cantilevered six feet beyond exterior sliding glass walls. The elevator, stair walls and third floor interior offices open to an 18'x44' open court. Court paving is white terrazzo and the six planter units contain fruit-bearing tangerine trees.

Sun and privacy protection is provided with architect-designed laminated panels of glass and plastic. The panel is comprised of two sheets of clear glass with an interior sheet of smoke gray plastic. The interior face of the

(Continued on page 28)







MEDICAL RESEARCH BUILDINGS — LOUIS KAHN

MATERIAL COURTESY THE MUSEUM OF MODERN ART

The postwar years have brought to the United States a building boom and an architectural ferment unique in our history. The projects of the aesthetic revolution of the 1920s and 1930s are everywhere evident and the three great innovators of modern architecture, Le Corbusier, Mies van der Rohe and Frank Lloyd Wright, are not only universally recognized but have been able to amplify early theoretical studies, and often to build them, either in this country or abroad. A generation of successors and disciples has followed, refining and elaborating these earlier aesthetic innovations. But this generation is more prolific than innovative; the stature of the three giants is at the moment intimidating; by and large the work of the younger generation is dominated by their influence and only restlessly and tentatively explorative.

On this scene Louis Kahn's Richards Medical Research Building has made a dramatically authoritative appearance, and is probably the single most consequential building constructed in the United States since the war. It is simultaneously a building and a manifesto. Its impact is derived from its inventive and rigorous integration of form, function, space and structural technique. More than any other building recently constructed in America it is principled, vigorous,

fundamental and exhilarating; it states, teaches and questions.

Kahn is an architect who has come to creative maturity later than many. His executed buildings are few, and the Richards Research Building, the largest and the most fully realized of his works to date, is the most recently completed (actually still unfinished, as two additional towers will soon be added). Much of his life has been spent theorizing and teaching, and it is as a teacher that Kahn has had an influence on students even before he built a work of the first importance. Teaching has also served to develop Kahn himself, providing him with a milieu in which to constantly question his own and others' ideas. He has said that "a good question is always greater than the most brilliant answer" and that "the right thing badly done is always greater than the wrong thing well done."

This conviction made a quick facility impossible for Kahn. Early projects were often characterized by contradictory or overly emphasized architectural ideas. But his work was always distinguished by an obvious refutation of a superficial, momentarily effective solution. At times it seemed as though the crystallizing of an idea was willfully arrested; the need to question again was stronger than the desire to resolve. Resolution might freeze

further discovery, or at least the investigation, of, "what a thing wants to be." So, although this commitment may first have tormented, it eventually nurtured and focused Kahn's abilities. Today he is building with an ethical sense of purpose strong enough to control and qualify pure aesthetic invention, and equaled by no other architect in this country.

Kahn is most articulate about his architectural philosophy.

"A great building, in my opinion, must begin with the unmeasurable, go through measurable means when it is being designed, and in the end must be unmeasurable. The design, the making of things, is a measurable act. At that point, you are like physical nature itself, because in physical nature everything is measurable—even that which is as yet unmeasured . . . But what is unmeasurable is the psychic spirit. The psyche is expressed by feeling and also thought, and I believe will always be unmeasurable. I sense that the psychic existence will call on nature to make it what it wants to be. I think a rose wants to be a rose. Existence will, man, becomes existence, through nature's laws and evolution. The results are always less than the spirit of existence.

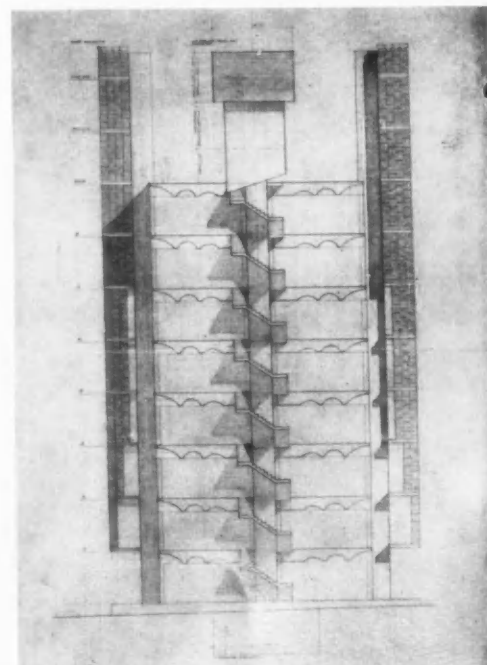
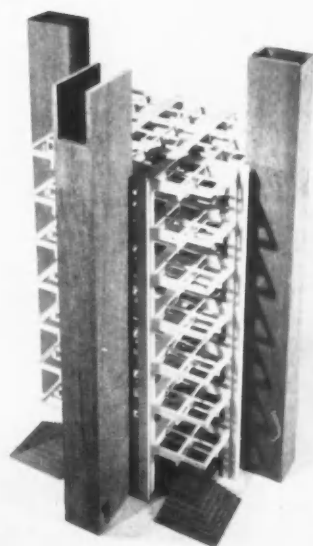
In the same way, a building has to start in the unmeasurable aura and go through the measur-

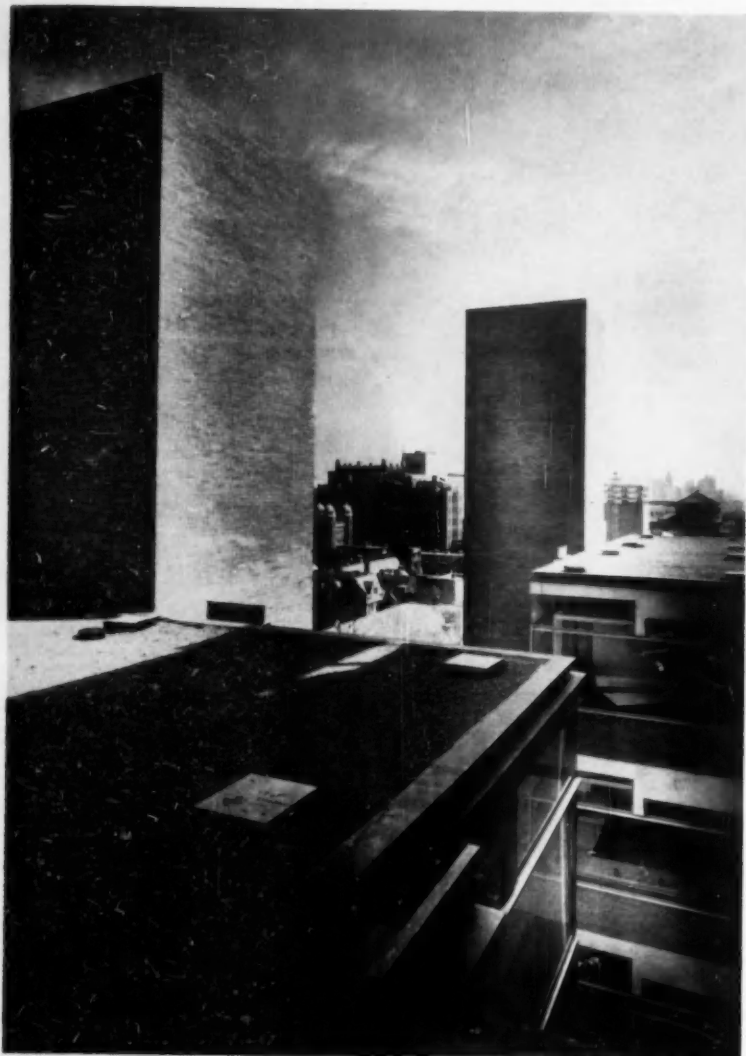


able to be accomplished. It is the only way you can build. The only way you can get it into being is through the measurable. You must follow the laws, but in the end, when the building becomes part of living, it evokes unmeasurable qualities. The design involving quantities of brick, method of construction, engineering is ended and the spirit of its existence takes over."

More specifically Kahn has been preoccupied in recent years with the following convictions in approaching the design of a building. He has said "I believe the architect's first act is to take the program that comes to him and change it. Not to satisfy it, but to put it into the realm of architecture, which is to put it into the realm of spaces." Further, he believes that architecture must make visible the "life of the building." Finally, for many years Kahn has struggled in his work with the expression in buildings of the differentiation between "served" and "servant" spaces. These convictions are architecturally stated in the Richards Medical Research Building.

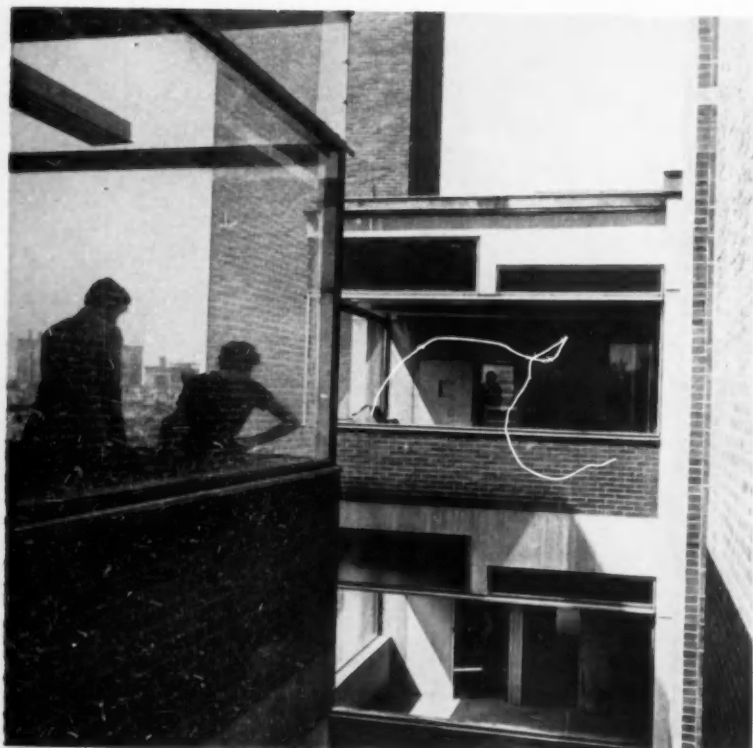
Given a restricted site, it was mandatory that the building take a vertical form, but the way in which this verticality might be handled arose out of Kahn's particular interpretation of the program. Two observations by him strongly conditioned the final form of the building. First, that



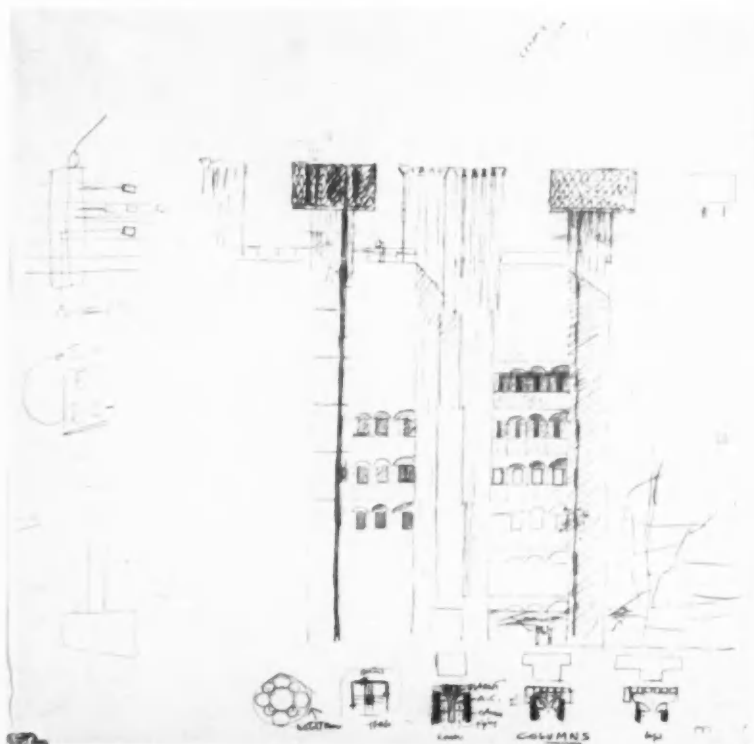
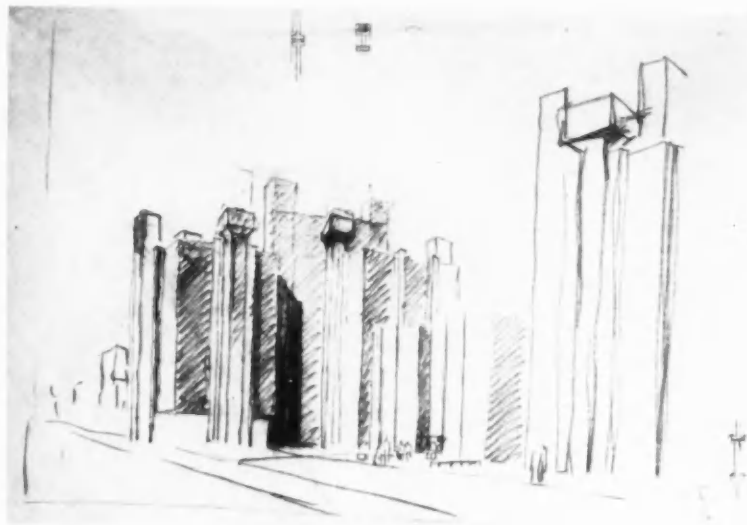
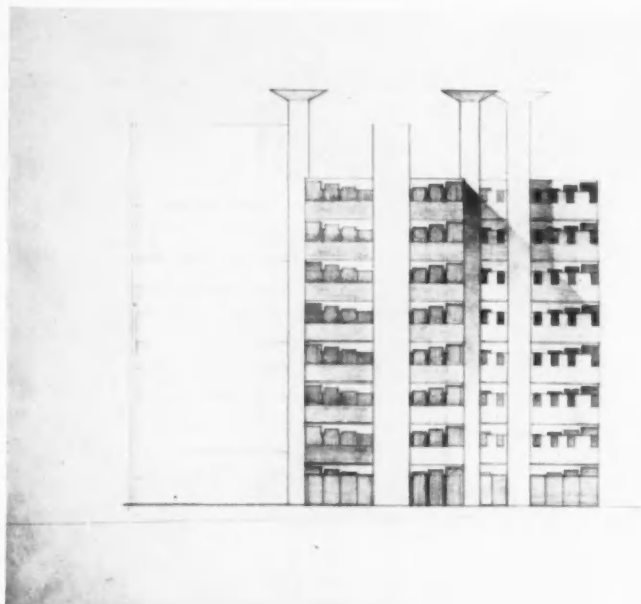


PHOTOGRAPH BY MALCOM SMITH

LOUIS KAHN



PHOTOGRAPH BY MILDRED SCHMERTZ

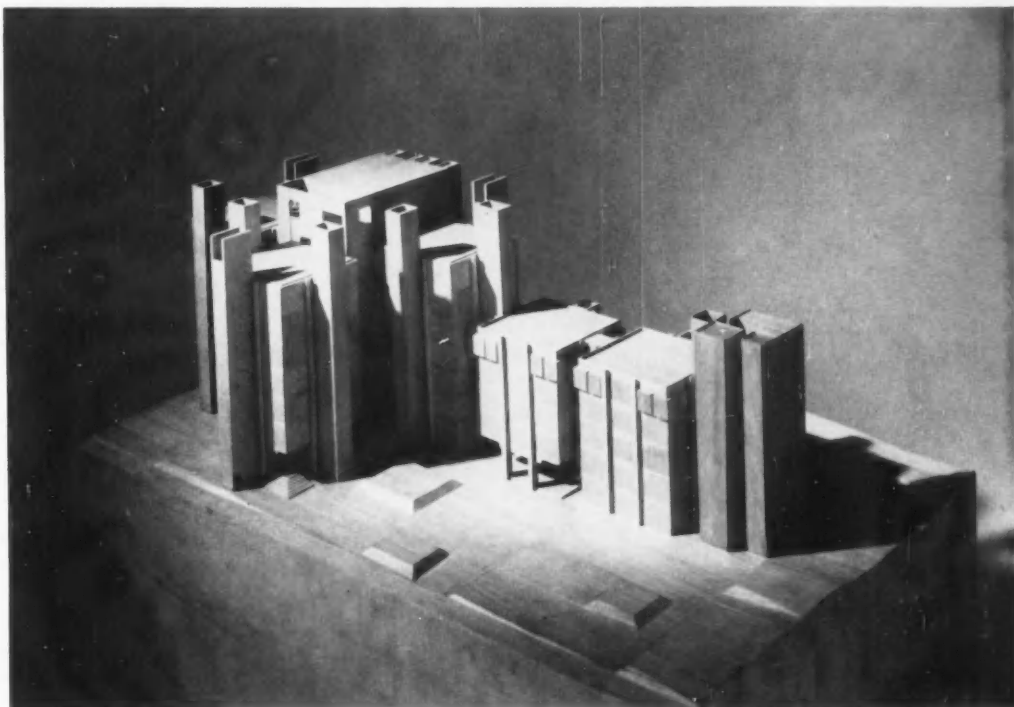


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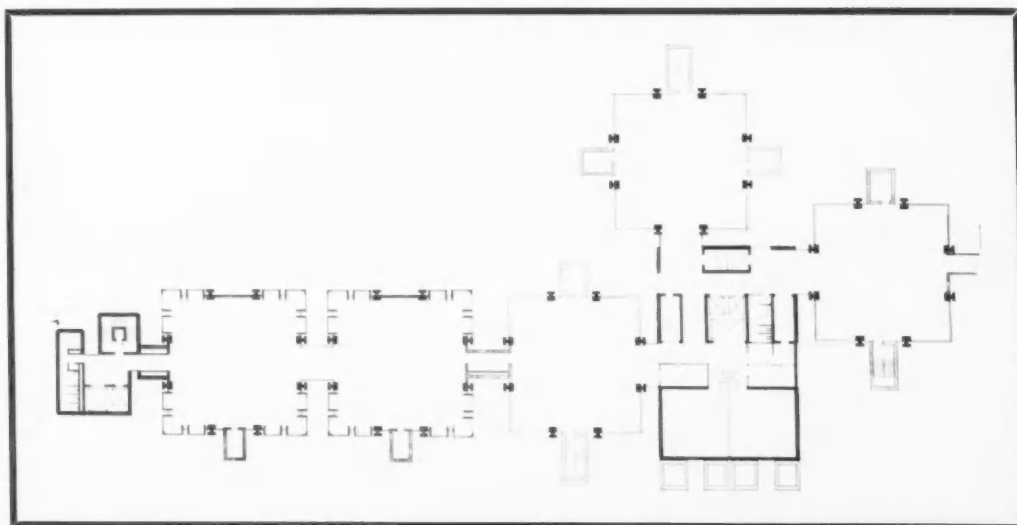
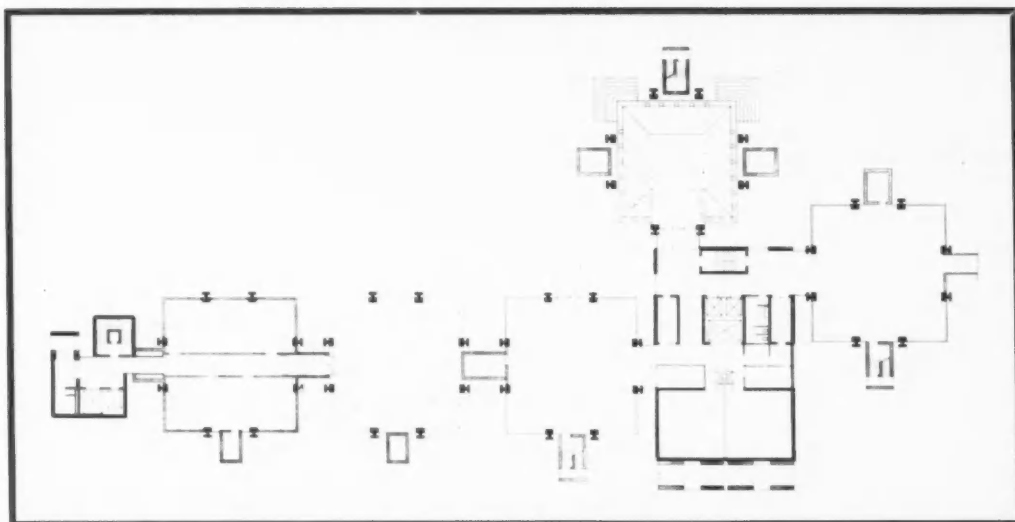
the scientist works alone or in a small group, but may require psychological and actual contact with other groups. Second, that the potentially dangerous working operations require that the service facilities must not interfere with the work spaces and that pernicious fumes must be immediately removed. These form the basic rationale from which the form of the building was derived: a cluster of three vertically stacked open "studio" laboratory towers, roughly pin-wheeling about a fourth enclosed service tower, housing common utilities such as elevators, stairs, access halls, conditioned air vents, and animal rooms. Abutting the service tower, at the rear of the building, are four monumentally scaled air-intake stacks, with openings or "nostrils" near the base, which carry fresh air to the top of the building where it is conditioned and distributed down through interior stacks and ducts to the separate laboratory spaces. Placed against the perimeter of each laboratory tower are vertical exhaust stacks and exit stair towers. The overall image is of a dense conglomeration of vertically thrusting towers, some enclosed and some tiered and glazed.

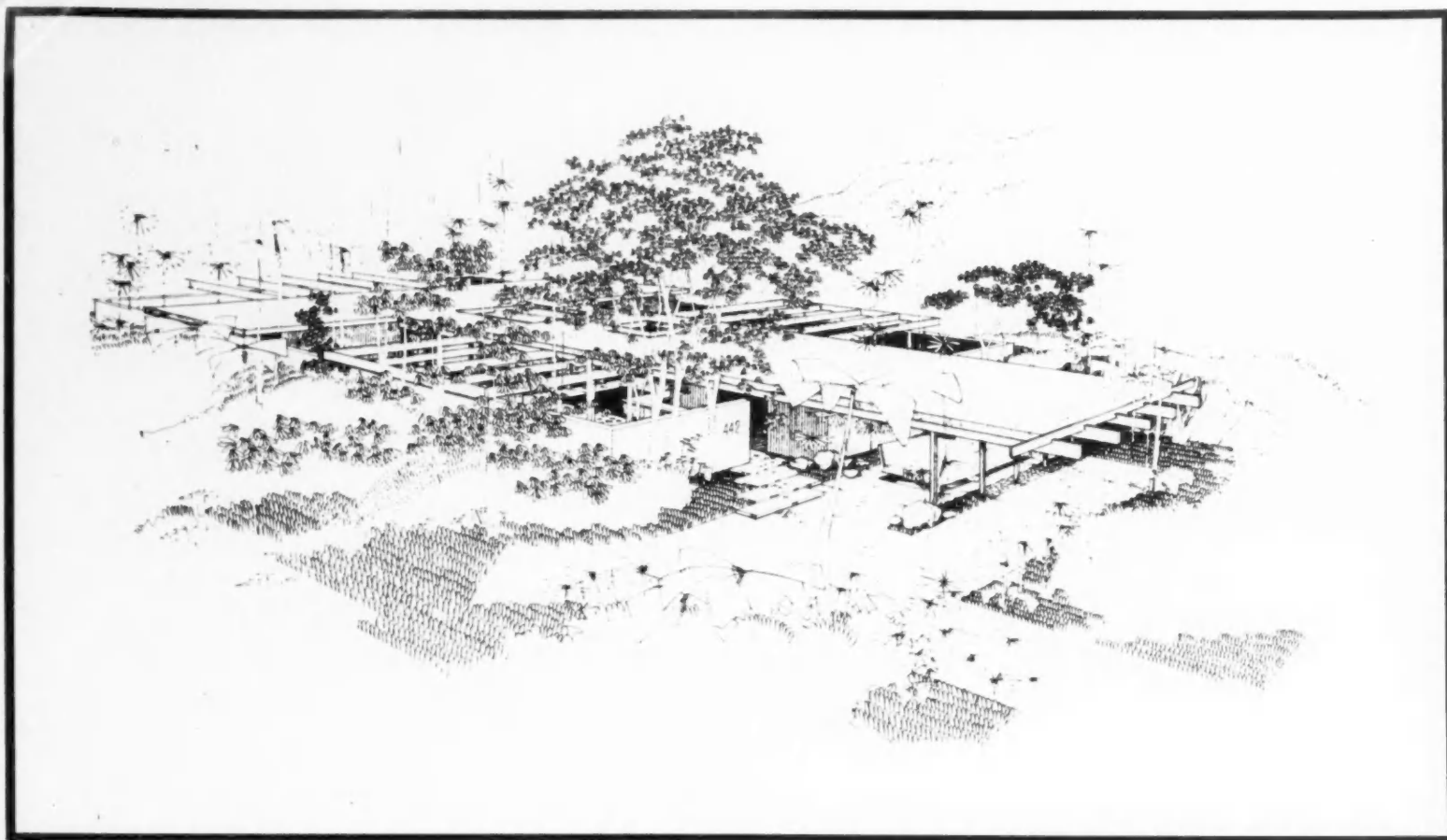
Each of these architectural elements appears to be constructed separately and set against or adjacent to each other, their junctures highly articulated. The laboratory towers, approximately 45 feet square, are each supported by eight columns of pre-cast concrete, placed at the third points of each face, leaving the tower corners as free cantilevers. These corners are infilled with a brick spandrel and glass above. Between the columns, but independent of them, are placed the brick-veneered exhaust stacks and exit stairways. The horizontal structure of the laboratory towers is composed of pre-cast concrete two-way trusses, highly articulated not only to demonstrate the reduced cantilever load at the corners of the towers, but also to make visible the open network character of such a structural system. The voids between this horizontal structural network provide at each floor an area for the ducts, pipes and conduits feeding the laboratory work spaces.

The resulting interior spaces reveal the character of this bold and complex structural system, and of the closely adjacent positioning of the separate towers. From each laboratory studio the viewer is made aware not only of the activity in an adjoining tower, but also of the constant presence of the architecture. Not to participate in "the life of the building" is impossible.

Economy has dictated leaving these interior spaces bare, and to this has been added the

(Continued on page 28)





CASE STUDY HOUSE NO. 24

THE NEW CASE STUDY PROJECT

This, and subsequent presentations for Arts & Architecture's current Case Study project, will consider the many problems of the residential community, including: 1. the total site plan, 2. the interrelation of contiguous lots, 3. the planning of the individual lot, 4. the house itself.

The property is in the San Fernando Valley and was formerly the Rolling Hills Ranch. The selection of the land, by Eichler Homes, Inc., was made because it can be developed in a manner to provide a truly ideal residential community. Within the heavily tree-covered acreage there will be land set aside to provide such community facilities as swimming, barbecuing, and horseback riding. The site planning has been considered in relation to the existing trees so that the green-belts will permit pedestrian access to the community areas from the homes.

The site plan shown is one of the early studies for the property. Site plans will be presented later in more detail and in final form. Later plans will show, and point up, the importance of the individual lots and the functional relationship with the community facilities, as well as its consideration for immediately adjacent lots.

The house presented is 1736 square feet of enclosed living area with every room related to its own garden. The plan includes four bedrooms, three baths, living and dining room, kitchen, pantry and multi-use room. The design concept included consideration for visual and sound zoning between the sleeping area and living area, the visual expansion of all spaces into garden areas, the maximum insulation from winter cold and summer heat, the control of direct sunlight into the various rooms and the elimination of sky glare.

The basic intention is to excavate (two feet in depth) a 50-foot by 80-foot rectangular space and stockpile the earth around this space. After a retaining wall (7 feet high) is built, the earth from the first excavation will be backfilled against the wall. Within the 50 by 80-foot wall an 18-foot by 50-foot four-bedroom unit is built and separated from this structure by a space of 714 square feet which is built to house the family living and dining activities. The access from the living space to the bedroom structure is by two covered walks.

The construction, within the walled space, will be a conventional post and beam system except that three or four inches of water will always remain on the roof. This water will be supplied through a fine spray lawn-type sprinkler system to augment evaporation and thereby increase the cooling effect of the water on the roof. The combined effect of the cool (earth backfilled) perimeter walls, cool floors and cool water-covered roof

ARCHITECTS: A. QUINCY JONES AND FREDERICK E. EMMONS, ARCHITECTS AND ASSOCIATES

DEVELOPER: EICHLER HOMES, INC.

CO-SPONSOR: THE PRODUCERS' COUNCIL, INC.

will maintain a comfortable living temperature in the hottest of weather. This system of cooling for hot weather will work in reverse during the winter months when heating is required and acts as an insulator, which reduces the usual amount of heat required to maintain a comfortable heating experience. Incidentally, the excess and overflow roof water will be used for irrigation.

The earth banks will not only provide an interesting landscape scheme, but will divert sound so that external noises are minimized and internal sounds are retained and absorbed.

The house is designed so that it can be adapted to a hillside lot with a grade difference (in the length of the house) up to ten feet, or it can be built where no grade difference occurs. The consideration for adaptability to various slope conditions becomes quite important when thinking of the development of a residential community. Yet this concept permits many plan variations within the walled area. It also becomes apparent that the device of integrating land contours with house design will provide a pleasant total community effect. Nature will do much of the work of providing the visual unity from one house to the next.

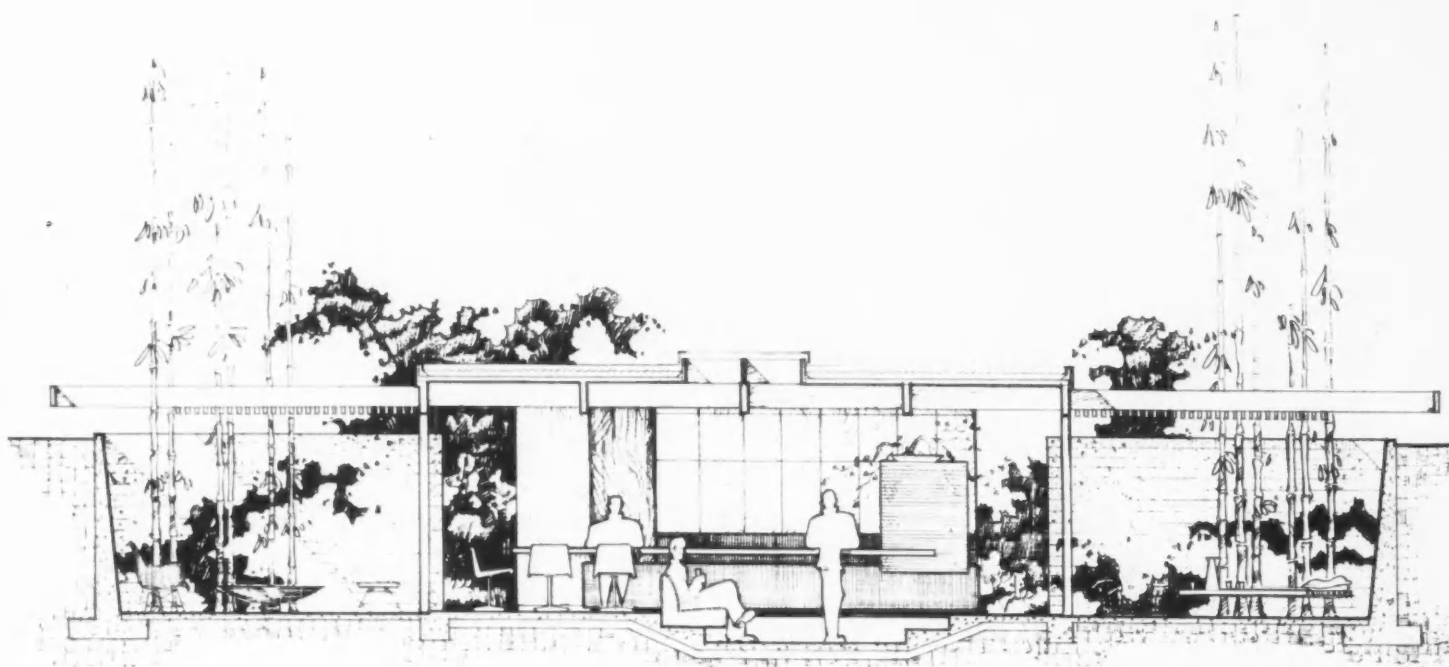
To provide the best possible uses of currently available building materials and appliances, the house is being done with the cooperation of the Southern California Chapter of the Producers' Council.

The house will have concrete footings and retaining walls, post beam and 2" T and G structural frame, metal sliding exterior doors, glass, plywood exterior siding and interior paneling, and electric appliances. The heating will be a system of radiant floor panels.

The enclosed living area (25' x 25') will have three full walls of floor to ceiling glass, which extends the actual living area to the retaining walls. The space for living will then become 50' by 50', and with the use of two fire pits this additional outdoor space will be usable almost year round. The center of the living room will have a space 10 feet by 12 feet, 14 inches below the surrounding floor, providing a conversational center for small groups.

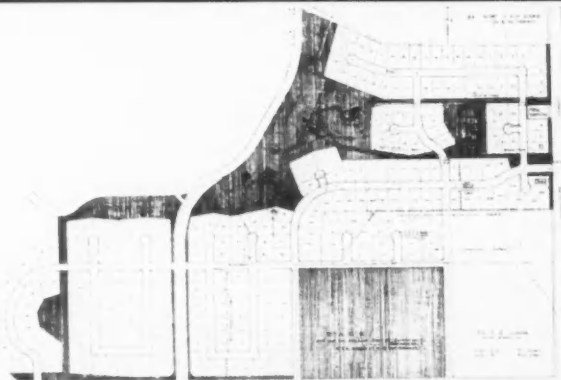
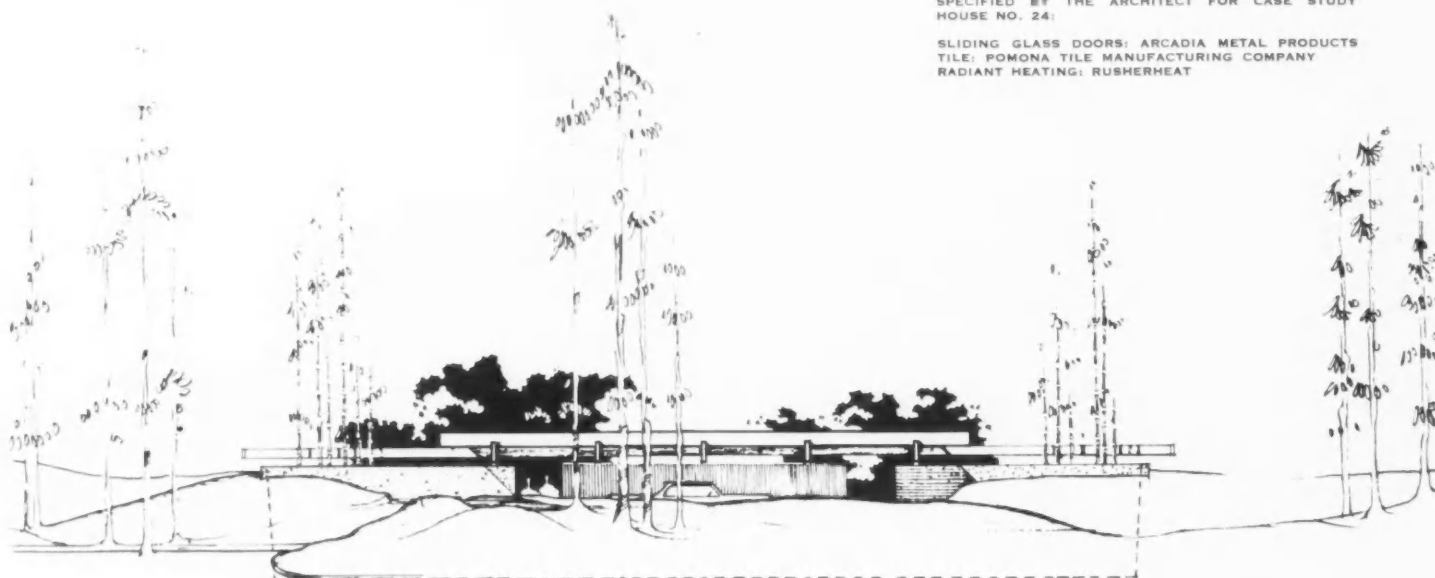
The multi-purpose room is designed with a dressing alcove and bath so that it may be used as a guest room in addition to the usual functions such as games, T. V., library, music, hobbies, etc. A sliding door at each end of the room provides access to the gardens as well as a method of ingress and egress without disturbing other occupants of the house.

The later presentations of this project will show in detail the function of the various parts of the house and its relation to the community plan.



THE FOLLOWING PRODUCTS ARE ALREADY MERIT
SPECIFIED BY THE ARCHITECT FOR CASE STUDY
HOUSE NO. 24:

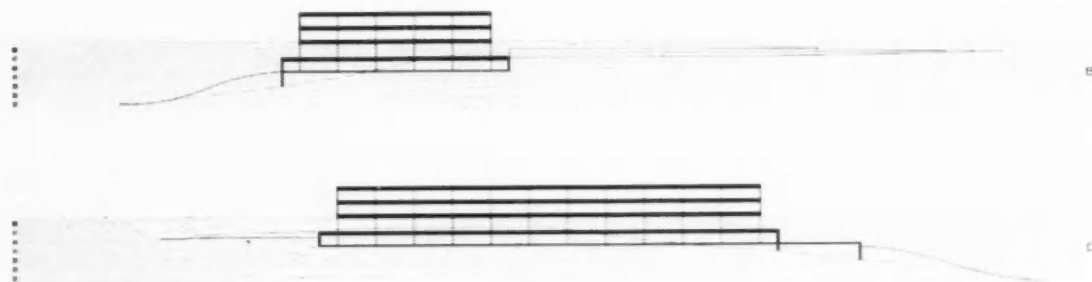
SLIDING GLASS DOORS: ARCADIA METAL PRODUCTS
TILE: POMONA TILE MANUFACTURING COMPANY
RADIANT HEATING: RUSHERHEAT



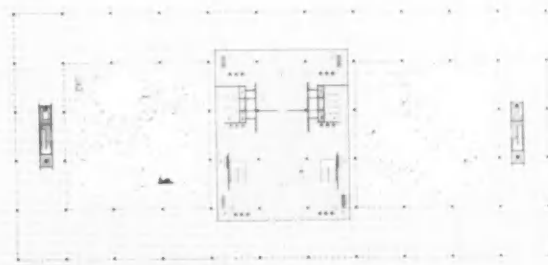


HEADQUARTERS ADMINISTRATION BUILDING

MIES VAN DER ROHE ARCHITECT 1961



LOWER GROUND FLOOR



GROUND FLOOR

When, in 1960, West Germany's reconstituted Krupp heavy-industrial combine decided to build its headquarters office for top administration at Essen, Mies van der Rohe was selected as architect for the project.

Construction will begin early in 1962 and the building will be Mies' first in Europe in almost thirty years.

The site, a wooded hill on the outskirts of Essen, offers extensive views of the surrounding country and distant hills. Its location and character were essential factors in the development of the project.

Initial studies indicated that a long, low building covering a large area of the site would provide the best solution to the requirements of the program while, also, establishing a strong relationship with the landscape. The natural topology became adjusted by an architectural topology, consisting of terraces and retaining walls, surmounted by a three-story steel skeleton. While the steel superstructure remains comparatively open at entrance level, it is enclosed above by a steel and glass skin. The total enclosed area of the building is 25,497 square meters.

LOWER GROUND FLOOR PLAN

The lower ground floor accommodates dining facilities, executive and employee car parking and building service functions. Direct access is provided from the site roads for cars and delivery vehicles to parking and service areas. The executive dining rooms and the employees' cafeteria open onto a large terrace, for exterior dining, through glass walls which may be lowered into the terrace. All kitchen and building service accommodation is concentrated in mechanically ventilated core units.

GROUND FLOOR

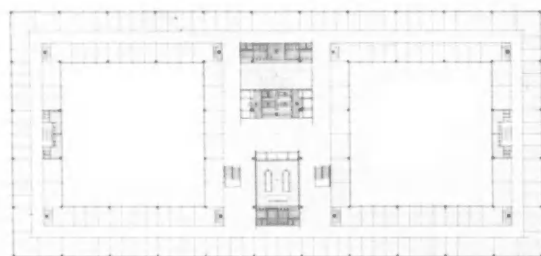
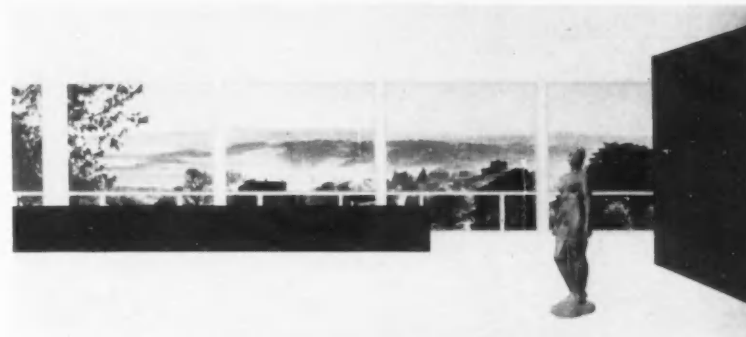
An efficient means of public control is established by planning all the office accommodation on two floors above an open ground floor. A single entrance lobby, here, provides the only public access to the building and contains, in addition to waiting space and informal conference areas, a separate reception area for executives.

FIRST UPPER FLOOR PLAN

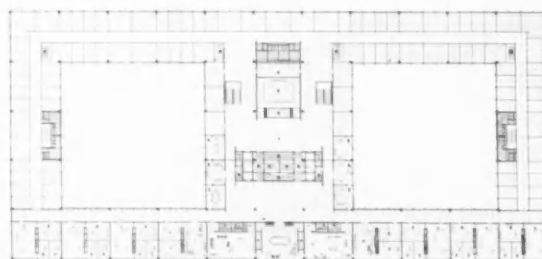
Well over half of the general office space is located on the first upper floor. Typical offices, one, two or three modules wide, are planned on either side of a central corridor. A large conference room seating fifty is, also, planned on this floor within easy reach of the ground floor lobby.

SECOND UPPER FLOOR

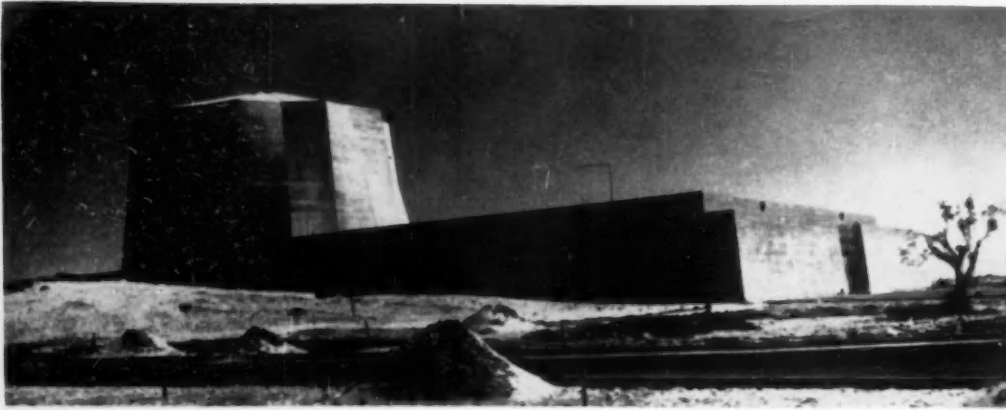
To take advantage of the magnificent views, all the executive office accommodation is planned on the south side of the second upper floor. Private elevators connect this area with the ground floor executive reception lobby, the lower ground floor executive dining rooms, and the executive parking. The balance of the second floor is given over to general office space, similarly planned to that of the floor below.



FIRST UPPER FLOOR



SECOND UPPER FLOOR



REACTOR, ISRAEL, PHILIP JOHNSON, ARCHITECT



SHRINE, INDIANA, PHILIP JOHNSON, ARCHITECT

PEPSI-COLA BUILDING, NEW YORK
SKIDMORE, OWINGS AND MERRILL, ARCHITECTS

A.I.A. AWARDS FOR 1961

MEMBERS OF THE JURY:

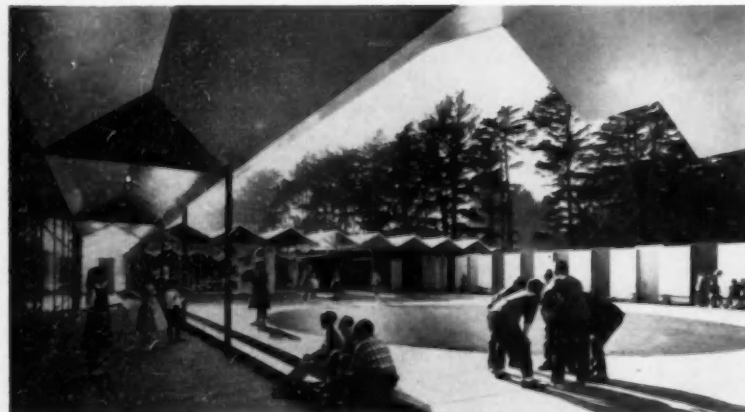
Fred Bassetti
Arthur Q. Davis
Richard D. Butterfield
William L. Pereira
Morris Ketchum, Jr., Chairman

Jury Report:

Almost every building type, including residences, apartments, restaurants, recreation buildings, churches, schools, colleges, museums, stores and shopping centers, office buildings, industrial buildings, governmental buildings and large scale urban renewal housing projects, was included in these submissions.

Each of the 270 entries was carefully studied by the individual jurors and given a comparative rating. As a result, 138 entries were selected for final consideration by the entire Jury. From these, the Jury selected seven for Honor Awards and eleven for Awards of Merit.

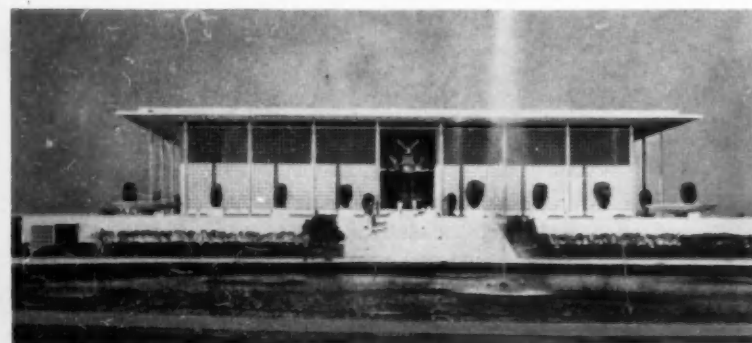
All the awards were made to projects which, in the Jury's opinion, went far beyond mere competence and achieved true significance. Today's architecture, after a hundred years of progress, is still vigorously exploring new materials, new structural methods and aesthetic solutions in every field of building. The Jury hopes and believes that the projects selected for awards exemplify some of the best results of this imaginative progress towards architectural maturity.



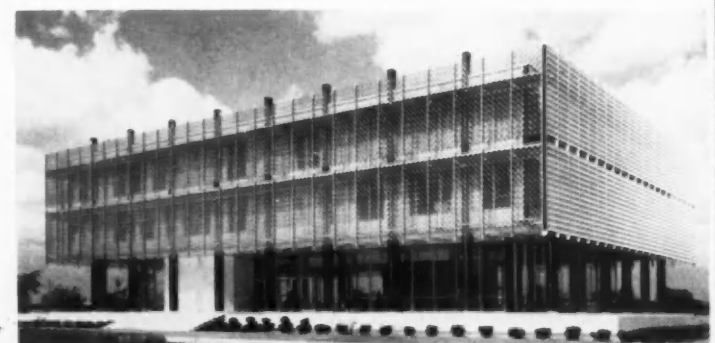
ELEMENTARY SCHOOL, CALIFORNIA, MARIO J. CIAMPI, ARCHITECT



SUMMER HOUSE, MICHIGAN, BIRKERTS AND STRAUB, ARCHITECTS



UNITED STATES EMBASSY, INDIA, EDWARD D. STONE, ARCHITECT



REYNOLDS METALS BUILDING, MICHIGAN, MINORU YAMASAKI & ASSOCIATES, ARCHITECTS



2 DISPLAY PAVILION, CALIFORNIA, BAY GROUP ASSOCIATES, ARCHITECTS

8



9 SIMON HOUSE, LOUISIANA, CHARLES R. COLBERT, ARCHITECT

9

FIRST HONOR AWARDS

- 1 REACTOR, REHOVOT, ISRAEL, PHILIP JOHNSON, ARCHITECT—A POWERFUL SOLUTION WHICH CLEARLY AND CONCISELY STATES THE NATURE OF A NEW BUILDING TYPE AND THE MATERIAL—REINFORCED CONCRETE—USED IN ITS CONSTRUCTION.
- 2 SHRINE, NEW HARMONY, INDIANA, PHILIP JOHNSON, ARCHITECT—A POETIC ANSWER TO A VERY UNUSUAL BUILDING PROBLEM IN WHICH GREAT DIGNITY AND SIGNIFICANCE HAVE BEEN WARMLY ACHIEVED.
- 3 PEPSI-COLA BUILDING, NEW YORK CITY, SKIDMORE, OWINGS AND MERRILL, ARCHITECTS—SELDOM HAVE MACHINE AGE BUILDING TECHNIQUES BEEN SO EXPERTLY UTILIZED IN PROVIDING AN APPROPRIATE URBAN HEADQUARTERS FOR AN INDUSTRIAL CORPORATION.
- 4 FERNANDO RIVERA ELEMENTARY SCHOOL, DALY CITY, CALIFORNIA, MARIO J. CIAMPI, ARCHITECT—A LOGICAL STRUCTURAL SYSTEM AND A DISTINGUISHED HANDLING OF ARCHITECTURE AND ITS ALLIED ARTS HAVE ALL BEEN UTILIZED TO CREATE A DELIGHTFUL ENVIRONMENT FOR SCHOOL CHILDREN AND THOSE WHO TEACH THEM.
- 5 SUMMER HOUSE, NORTHVILLE, MICHIGAN, BIRKERTS AND STRAUB, ARCHITECTS—A COMPACT, WELL ORGANIZED, FRESH AND ORIGINAL SOLUTION TO FAMILY LIVING IN WHICH BOLD SPATIAL ORGANIZATION AND FORCEFUL STRUCTURAL EXPRESSION ARE ENHANCED BY THE UNUSUAL SETTING.
- 6 UNITED STATES EMBASSY, NEW DELHI, INDIA, EDWARD D. STONE, ARCHITECT—THIS BUILDING, ALREADY A CLASSIC STATEMENT, EXEMPLIFIES SERENITY AND POWER IN GOVERNMENT—IN TERMS APPROPRIATE TO THE COUNTRY IN WHICH IT IS A GUEST.
- 7 REYNOLDS METALS BUILDING, DETROIT, MICHIGAN, MINORU YAMASAKI AND ASSOCIATES, ARCHITECTS—HERE IS A SUBURBAN ANSWER, IN TERMS WHICH EMBRACE BOTH ARCHITECTURE AND LANDSCAPE DESIGN, TO THE ADMINISTRATIVE REQUIREMENTS OF AMERICAN INDUSTRY.

AWARDS OF MERIT

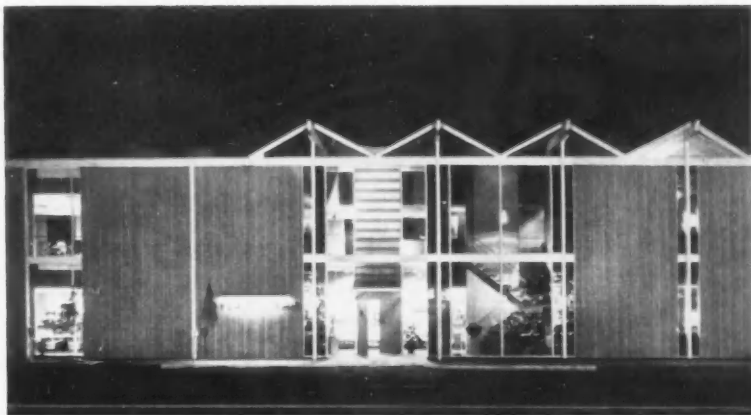
- 8 DISPLAY PAVILION, SAN RAFAEL, CALIFORNIA, BAY GROUP ASSOCIATES, ARCHITECTS—AN ADROIT HANDLING OF FORM, MATERIALS, STRUCTURE AND SITE HAS PRODUCED AN UNUSUALLY APPROPRIATE SETTING FOR THE ACTIVITIES OF A LAND DEVELOPMENT CORPORATION.

(Continued on page 28)



10

LINCOLN COMMONS BUILDING, OHIO, VICTOR CHRIST-JANER AND ASSOCIATES, ARCHITECTS



11 IVORY TOWER RESTAURANT, CALIFORNIA, RICHARD DORMAN AND ASSOCIATES, ARCHITECTS

11



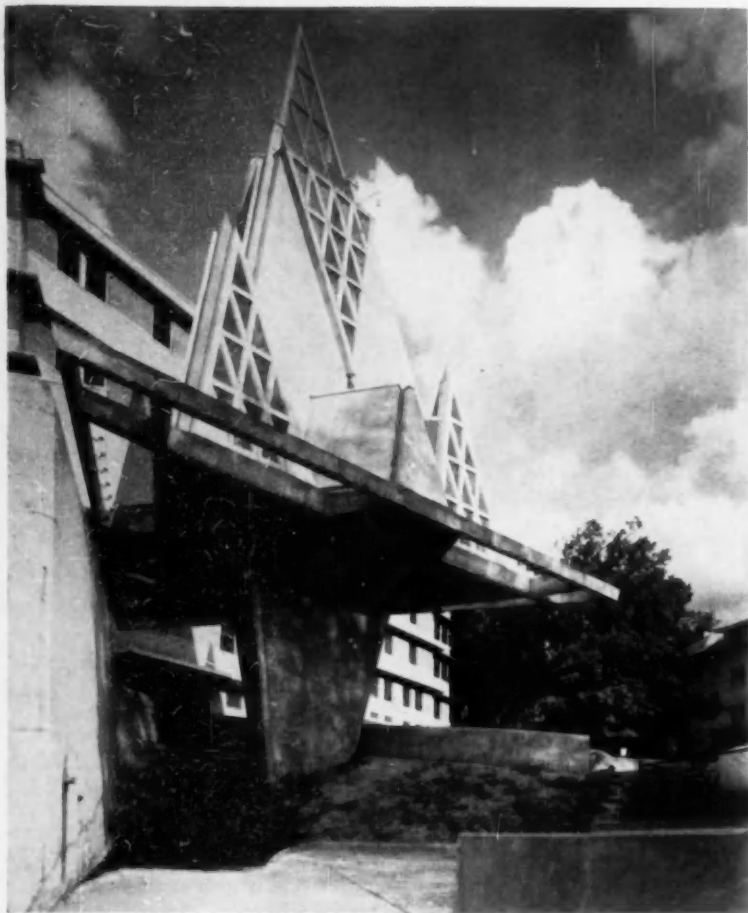
12 WILLOW CREEK APARTMENTS, CALIFORNIA, JOHN CARL WARNECKE & ASSOCIATES, ARCHITECTS

12



13

CROWN-ZELLERBACH BUILDING, CALIFORNIA, HERTZKA AND KNOWLES, AND SKIDMORE, OWINGS AND MERRILL, ASSOCIATED ARCHITECTS



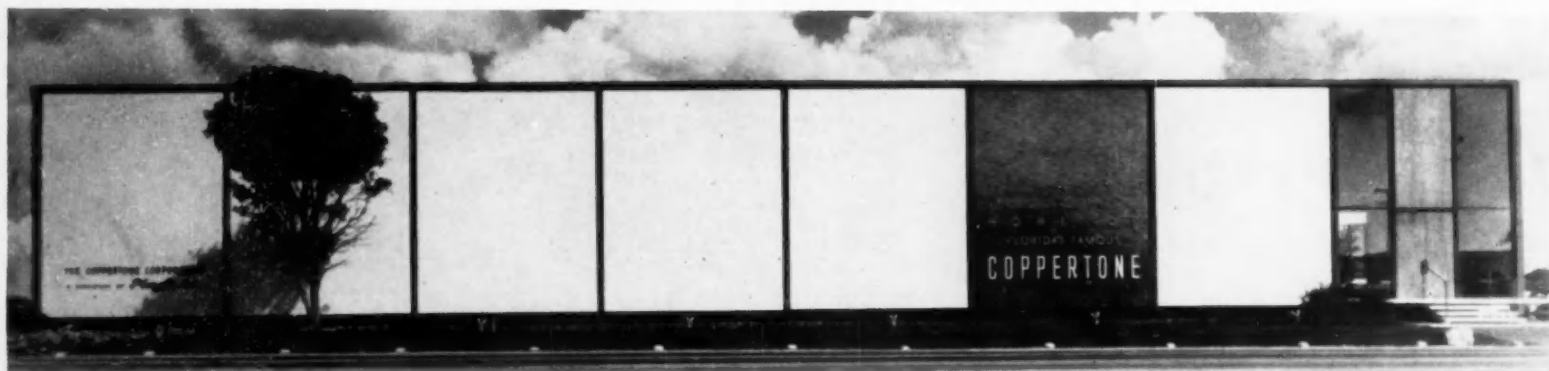
CHAPEL, ILLINOIS, HENRY HILL, ARCHITECT, JOHN W. HEUSE, ASSOCIATE

14



UNITARIAN CHURCH, NEW HAMPSHIRE, HUGH STUBBINS AND ASSOCIATES, ARCHITECTS

15



COPPERTONE BUILDING, FLORIDA, WEED-JOHNSON ASSOCIATES, ARCHITECTS

16



HILTON HOTEL, COLORADO, I. M. PEI AND ASSOCIATES, ARCHITECTS

17



OFFICE BUILDING, CALIFORNIA, KILLINGSWORTH, BRADY, SMITH & ASSOCIATES, ARCHITECTS

18

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STEEL HOUSE

BY NEIL M. JOHNSON, ARCHITECT



The problem was to provide, for a couple with a teen-age daughter, a single-level house making maximum use of the difficult hillside terrain while affording a view of the city of Los Angeles below. The solution was a U-shaped plan enclosing the swimming pool terrace below. The three-bedroom wing was placed on grade parallel to the natural slope of the lot. The living-dining wing was cantilevered perpendicular to the grade to take full advantage of the view. The carport was placed at the rear at a lower elevation as was dictated by the natural contours of the lot. The entire house overlooks the pool terrace which is at a lower elevation and adjacent to the entry terrace.

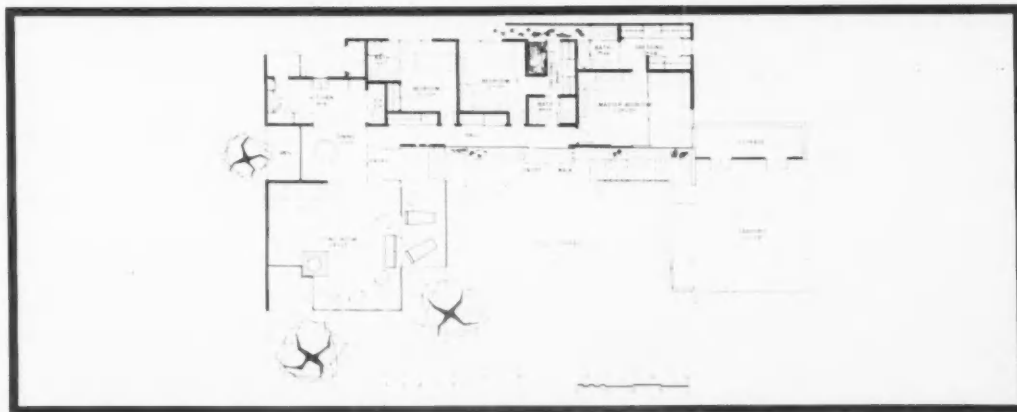
The hall leading to the bedrooms is cantilevered 4'0" to form a glass line gallery. All glass areas are protected from direct sunlight by broad roof overhangs formed by the cantilevered metal roof deck. The surfaces offered by broad expanses of large glass areas are broken up into geometric patterns to offer protection as well as scale.

The construction is concrete block retaining walls with concrete slab on grade throughout the bedroom wing. The cantilevered floor construction of the living-dining wing is of steel WF framing on four main 5x5 WF steel columns with Fenestra Holorib metal floor deck supporting a reinforced concrete slab. The framing system is of exposed steel tube columns and beams with steel sliding doors and windows throughout.

The roof system is of Fenestra LS long-span metal roof deck. Exterior and interior partitions are of wood frame with buff-colored plaster or natural stained vertical redwood siding. The exposed steel framing and trim is painted a weathered brown with the exposed metal deck painted to match the plaster. Ceramic tile counter tops are used throughout. The baths are grouped around a landscaped exterior court with privacy provided by a redwood and plastic screen. The ceilings are of exposed metal deck with Fiberglas acoustic tile inserts at all interior areas.



PHOTOGRAPHS BY LELAND Y. LEE





TEXTILES AND OBJECTS

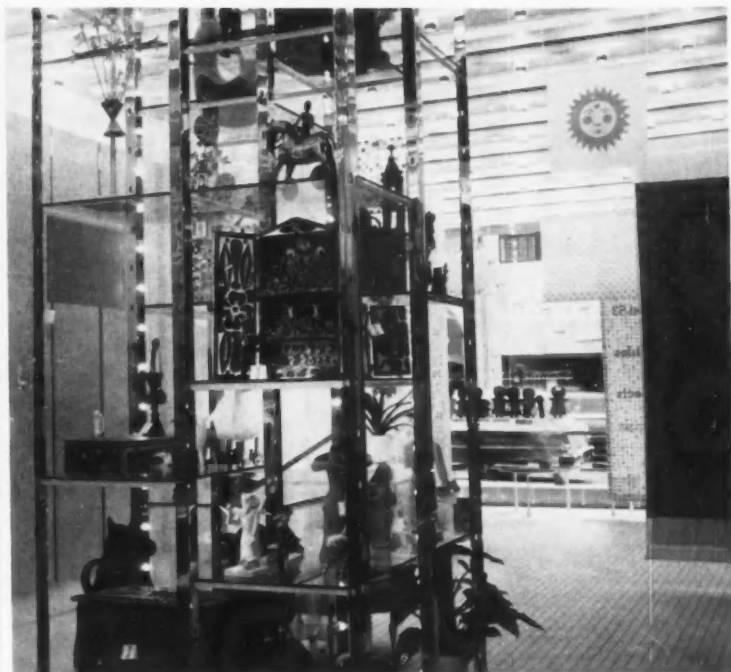
An unusual departure in marketing takes place in Manhattan with the opening of Herman Miller's **TEXTILES AND OBJECTS** at 8 East 53rd Street. For the first time, a wholesale trade showroom is located in the heart of the retail community. For the first time, the public is not only invited but also encouraged to visit the display of fabrics which is available principally through trade sources.

A highly diversified collection of crafts objects has been assembled by Alexander Girard, architect-designer, for sale in the fabric shop he designed. The unusual combination of informal art objects and sophisticated contemporary fabrics creates a lively merchandising display with fabrics and art complementing each other. Fabrics are shown in an exhibition rather than in simulated room settings; the exhibition of fabrics and objects becomes an exciting visual experience which demonstrates design in color and texture.

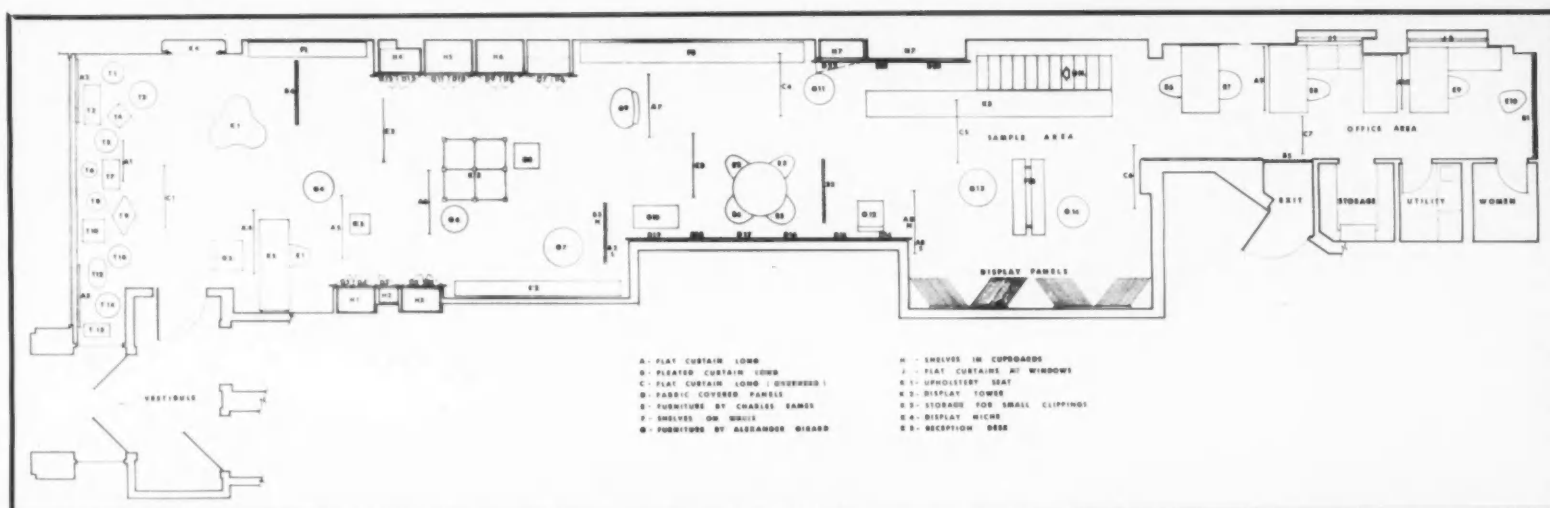
The popular art and craft objects selected from various parts of the world were chosen for their visual, rather than utilitarian, qualities. Though some useful objects—bowls, candelabra, rugs, planters, jars—are included, the objects are primarily decorative, interesting, playful, fantastic and amusing. Freshness and inventiveness characterize these folk crafts. In some, there is an impulse towards the elaboration of form and linear decoration or a taste for brilliant color; others show strong sculptural forms and a more restrained use of color and texture.

The individuality of each piece is evident in the work of the craftsman who, working in the tradition of his region and culture, varies the form and decoration in each of his pieces. This kind of continual inventiveness poses a lively contrast to the standardized machine forms, and, like the art of children and primitive cultures, reveals the spontaneous impulse to create satisfying patterns in form, color and texture.

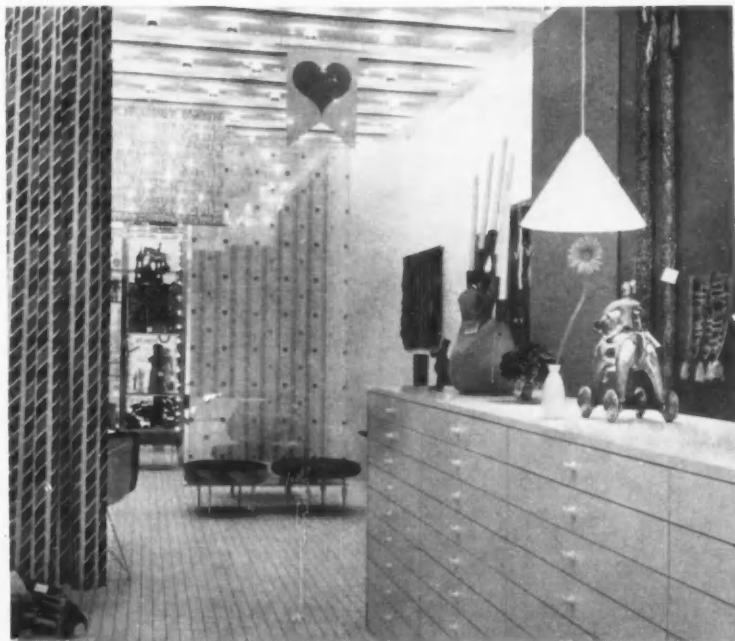




STOOLS IN A SERIES OF BOTH SQUARE AND ROUND SHAPES BECOME DISPLAY PIECES FOR UPHOLSTERY FABRICS WITH SEVERAL COLORS COMBINED ON THE SAME ITEM. A CONVERSATION PIECE AMONG THESE STOOLS IS A VICTORIAN THREE-SEATER SELECTED AS A FOCAL POINT FOR DISPLAY OF UPHOLSTERY FABRICS IN BRIGHT, SOLID COLORS.



PLAYED AGAINST AN ALL-WHITE BACKGROUND—THE FLOOR, WALLS AND CEILING ARE ALL REFLECTIVE, WHITE SURFACES—COLORFUL FABRIC PANELS HANG FROM THE CEILING TO THE FLOOR TO CREATE PLANES OF SPACES THAT LEAD THE VISITOR FROM ONE DISPLAY TO ANOTHER.



UPHOLSTERY FABRIC COVERS THE DOORS ON STORAGE CUPBOARDS, FABRICS COVER THE SHELVES WHICH PROVIDE STORAGE FOR TEXTILES SAMPLES. FABRIC IS USED FOR THE STORE SIGN AT THE FRONT WINDOW AND FOR THE "EXIT" SIGN AT THE REAR.



PHOTOGRAPHS BY TODD WEBB

A.I.A. AWARDS

(Continued from page 23)

- 9 SIMON HOUSE, NEW ORLEANS, LOUISIANA. CHARLES R. COLBERT, ARCHITECT-PLANNER—THE LIMITATIONS OF A TIGHT CITY LOT HAVE BEEN OVERCOME BY A BRILLIANT SITE PLAN AND THE RESULTING FOUR PAVILIONS OF THE HOUSE HAVE PRIVACY AND ARCHITECTURAL INTEGRITY.
- 10 LINCOLN COMMONS BUILDING, LAKE ERIE COLLEGE, PAINESVILLE, OHIO. VICTOR CHRIST-JANER AND ASSOCIATES, ARCHITECTS—SUPERB HANDLING OF INTERIOR SPACE COMBINED WITH AN INTERESTING AND UNUSUAL EXTERIOR ENVELOPE.
- 11 IVORY TOWER RESTAURANT, SANTA MONICA, CALIFORNIA. RICHARD DORMAN AND ASSOCIATES, ARCHITECTS—THE ENTRANCE AND STAIRWAY OF THIS RESTAURANT ARE HOSPITABLY VISIBLE; THE DINING AREAS TREATED AS HIDDEN INDOOR SPACES WITH A SOPHISTICATED EXTERIOR ENVELOPE.
- 12 WILLOW CREEK APARTMENTS, PALO ALTO, CALIFORNIA. JOHN CARL WARNECKE AND ASSOCIATES, ARCHITECTS—AN OUTSTANDING ARCHITECTURAL SOLUTION TO THE PROBLEM OF GIVING INDIVIDUAL CHARACTER AND HUMAN QUALITY TO A GROUP OF LUXURY APARTMENTS.
- 13 OFFICE BUILDING FOR CROWN-ZELLERBACH, SAN FRANCISCO, CALIFORNIA. HERTZKA AND KNOWLES AND SKIDMORE, OWINGS AND MERRILL, ASSOCIATED ARCHITECTS—A WELL ARTICULATED OFFICE TOWER WITH A CLEAR SPAN INTERIOR STRUCTURAL SYSTEM, STANDS IN A SUNKEN GARDEN DESIGNED WITH GREAT SCULPTURAL FEELING.
- 14 CHAPEL, MOLINE, ILLINOIS. HENRY HILL, ARCHITECT. JOHN W. HEUSE, ASSOCIATE—AN ALMOST IMPOSSIBLY DIFFICULT SITE WELL SOLVED AND A DISTINGUISHED INTERIOR WITH GREAT RELIGIOUS FEELING.
- 15 UNITARIAN CHURCH, CONCORD, NEW HAMPSHIRE. HUGH STUBBINS, ARCHITECT—A CLEAN-CUT VERSION OF A NEW ENGLAND CHURCH AND SPIRE EXPRESSED IN APPROPRIATE MATERIALS.
- 16 COPPERTONE BUILDING, MIAMI, FLORIDA. WEED-JOHNSON ASSOCIATES, ARCHITECTS—WELL PLANNED SPACE AND STRUCTURE AND APPROPRIATE MATERIALS ARE SKILLFULLY UTILIZED IN THIS HEADQUARTERS FOR AN INDUSTRIAL CORPORATION.
- 17 DENVER HILTON HOTEL, DENVER, COLORADO. I. M. PEI AND ASSOCIATES, ARCHITECTS—AN IMPRESSIVE INTERPRETATION OF THE REQUIREMENTS OF AN URBAN HOTEL, LOGICALLY INTEGRATED WITH THE OTHER BUILDING ELEMENTS THAT COMPLETE THE PROGRAM.
- 18 OFFICE BUILDING, SOUTHERN CALIFORNIA, KILLINGSWORTH, BRADY, SMITH & ASSOCIATES, ARCHITECTS—A SMALL STRUCTURE HANDLED WITH EXPERT CRAFTSMANSHIP.

OFFICE BUILDING—ELLWOOD

(Continued from page 12)

exterior sheet of glass has a vertical linear design of 1/16" thick lines on 1/2" centers. These lines are silk-screened to the glass and "read" aluminum-colored from the exterior face and black from the interior face. Panels are attached to deck faces with standard, store front metal.

The client agreed to the placement of the structure 10 feet clear of the building adjacent to the east. This allowed a completeness in design and prevented the wall-to-wall cramping common to city commercial zones. Other property lines front two streets and an alley. Originally, the structure was conceived in pre-cast concrete. Preliminary bidding, however, showed savings both in cost and construction time with steel—thus, in consideration of the budget, fire-protected steel was used.

The module of 17 feet in the east-west direction was governed by building codes which require 8-foot width for automobile stalls. The north-south module varies, but is symmetrical: four bays are 16'-9", the center bay is 24' as required for driveway access.

In researching automobile facilities, ground floor parking proved to be much less costly than underground parking. The building is thus elevated on "stilts" and ground floor area is not walled or enclosed except as required by building codes. Exterior walls are "Dutch White" Norman brick, actually light beige in color. The structural frame is white.

MEDICAL RESEARCH BUILDINGS—KAHN

(Continued from page 17)

seemingly arbitrary and at least visually confusing division of the laboratory studios, required by the scientist-occupants. It is unfortunate that one of the laboratories could not have been left open to demonstrate clearly Kahn's conception of the interior spaces. This can be experienced, in part at least, in the entrance portico. One approaches the building along a narrow campus walk, enters diagonally up steps onto a brick platform under one of the laboratory towers. He is held momentarily by the presence of the brick towers and the columns on the perimeter and by the weight of the hovering space frame above. It is one of the most heraldic entrances in modern architecture.

To the present building will be added two additional towers to house laboratories, offices and classrooms for the Biology School. These will complete the structure. Kahn's contribution to the University of Pennsylvania complex is a building of tremendous independent vigor and assertion which, nevertheless, has the startling by-product of being in harmony with its neighbors. This is accomplished in part at least by the continued use of materials already present on the campus: a deep red-brown brick with light-colored cut stone trim, the latter being paralleled in Kahn's structure by the precise pre-cast concrete structural members. To this can be added

the similarity of the complex and broken roof line, common to the old buildings and to Kahn's as well.

Many influences are apparent in Kahn's work: a bold use of concrete and the sculptural complexity and exuberance of Le Corbusier; the close attention to the visible expression of structure, to the articulation of detail and to the juncture of architectural elements of Mies van der Rohe; the feeling for expressive intricacies in plan and mass of Frank Lloyd Wright. Unlike many of his colleagues Kahn has not felt it necessary to reject the influence of one of these men in favor of another. He has extracted certain common ideas, redefining these for his own purposes, and he is the first to have accomplished a synthesis of what have seemed to others disparate approaches.

Added to these influences are strong echoes of the medieval architecture of European town and building complexes. Kahn is open in his admiration for Carcassonne and San Gimignano, as well as the more "archaic" stages of development in all periods of architecture. For instance, he is more exhilarated by Paestum than by the Parthenon. It would seem that it is the quality of direct purposefulness in medieval architecture which particularly attracts Kahn. They were conceived and built to satisfy a direct and immediate need. Their strength is derived from the resolution, in terms of architectural form, of the problem at hand.

Kahn's work also continues in the mainstream of the functionalist movement of early modern architecture. Many contemporary architects have now found this to be an inadequate, or even irrelevant basis for their own work, but Kahn, by his redefinition and expansion of the limits of the functionalist theory, has disclosed its continuing usefulness as a generator of meaningful form.

Whatever the near or distant historical influences may be on Kahn's work, and whatever way they have been used by him, the Richards Memorial Research Building is as individually authoritative an act of architecture as exists in this country today. —WILDER GREEN

MUSIC

(Continued from page 8)

Ives' powerful sense of structure and his still entirely original idiom seem to have grown out of the need to find musical equivalents for often quite unmusical events. John Kirkpatrick's *Catalogue of Ives' Manuscripts* preserves this memo by Ives from a manuscript of the First Sonata. "What is it all about?"—Dan S. asks. "Mostly about the outdoor life in Conn. villages in the '80s and '90s. Impressions, Remembrances, and Reflections, of Country Farmers in Conn Farmland. On page 14 back Freddy's Daddy got so excited that he shouted when Fred hit a Home Run and the school won the baseball game but Aunt Sarah was always humming—Where is my wandering Boy—after Fred and John left for a job in Bridgeport—there was usually a sadness—but not at the Barn Dances with its jigs, foot jumping and reels mostly on winter nights. In the Summer times, the Hymns were sung outdoors. Folks sang—as old Black Joe—and the Bethel Band—Quickstep Street Marches, and the people like things as they wanted to say and to do things as they wanted in their own way—and many old times . . . there were feelings, and of spiritual Fervency!"

It all comes out of the last broken sentence: and you understand why for Ives the music made the rules, not the rules the music. Ives did not describe a literary program. He reconceived it totally as music, though the image or idea may be there deeply imbedded in the musical conception, on one or many levels. Most of us get our musical ideas from common usage; Ives made his usage without regard to esthetic preconceptions: this cannot be said too often. In the end, the rule-makers who are now translating Schoenberg into formula will have to reckon with Ives as well. Then the old rules will be quite wrecked. One could borrow the term *montage* to describe Ives' method; the technique is more like that of a cook who puts together a haphazard of ingredients and makes a dinner.

Two of the five movements show how far ragtime can be taken into serious music; one of these converts ragtime to percussion by the invention of tone-clusters. The middle movement subsists entirely on the hymn-tune *Lebanon* by innumerable hints and variations, an art Ives cultivated as thoroughly as Bach. Peter Hewitt played the sonata in strong, free style, giving close attention to every detail of Ives' notation. He was rewarded by the applause he merited.

At another concert William Kraft, leader of the percussion

ensemble, performed *Zyklus* by Karlheinz Stockhausen. Ives cooked up his wealth of ideas to make an integrated meal. *Zyklus*, in a style presently favored by some advanced European composers, supplies the ingredients and a menu: the performer cooks the dinner. Ives leaves one chorus of the First Sonata to be repeated or varied by the performer as he pleases; Stockhausen offers a diagram and a few notated figures to be assembled to taste by the performer according to an indicated succession of events.

Bill Kraft, a rather round young man, has the clown's gift of directing an intense excitement to every movement he makes, quite apart from its necessity or reasonableness. When he squeezed through an aperture in his square laager of percussion, xylophones, drums, marimbas, gongs, blocks, triangle, to speak a few program notes, the audience was already chuckling in anticipation. We shared in his noise-making adventure with a humorous delight the rather arid music itself would not have earned. The red ball off one of his specially designed double-ended beaters rolled into the audience; a second beater shattered in his hand; rearming himself without interruption he continued unperturbed. He prowled, dashed, reached, spun within his enclosure, steering his course by strategically located scores, never missing a blow. When it was all over, a triumph of showmanship, whether or not of music, the audience replied fervently to his beaming enthusiasm.

It's hard to decide how much credit should be given the composer. The performance, since it has to be improvised, is the work of the performer. Competent acquaintances who have sat through displays of *Zyklus* elsewhere agree that it is tedious and arid. Lacking the initiative of the composer, we should not have had the circus. Let me now tempt Bill Kraft, himself a talented composer, to show what he can do without Stockhausen.

The Improvisation Chamber Ensemble, organized and led by Lukas Foss, displayed another sort of what they call improvisation, somewhat after the current habit of jazz. Foss is very serious about this; he has had his group on tour; they play as slickly as if everything had been too well rehearsed; the result is again effectively showmanship, musically no more interesting than the question, Are they really making it up, or has it all been worked out ahead of time? The group works with charts and signals. Are the themes pre-fabricated? I can't give the answer, nor do I care to find out. I have heard the thing done twice, and that's enough.

Among other Monday Evening performances, William F. Russell spoiled the chance of hearing a Mass by the French composer Jean Mouton (1460-1552), conducting the singers with such rigid precision that he obliterated the melodious independence of the parts, checking all rhythm and setting up instead dull vertical harmonies the composer could not, historically, have intended. This music will sound amazingly fresh and modern when it is sung freely and rhythmically in pure fifths in its proper temperament. There was a thing called *Durations* by Morton Feldman, which we indeed endured too long, spun out by an apparent system of inserting a rest after every note. Elsewhere, two instrumental sonatas, by Purcell and Zelenka, were laid waste by the sort of strictly harmonic time-beating

THE ARCHITECTURAL PANEL presents

RAY REDHEFFER

(Professor of Mathematics, UCLA)

SOAP BUBBLES, ECONOMY & DESIGN

Illustrated with soap bubbles; how soap bubbles relate to cell structure, geodesic domes, intercity freeways and keeping goats out of gardens.

FRIDAY, July 7 • 8:15 p.m. • \$1 donation

Carroll Sagar Office Interiors • 8751 Beverly Blvd., L. A.

at the keyboard that passes for a musicianly realization of the figured bass.

The most recent work by Aaron Copland, *Nonet* for solo strings, had its West Coast premiere under the direction of Leo Smit. It suggests, without in any way equalling, the earlier string compositions by Carl Ruggles.

The Monday Evening season brought back the piano, after several years of neglect, beginning at the first concert with a masterly performance of the Schubert Grand Duo by Lillian Steuber and Muriel Kerr. Music for two pianos, which I have come to detest, can still be beautiful when it is played as Karl and Margaret Kohn played *En blanc et noir* by Debussy and the Stravinsky Concerto. And there was the new *Sonata Pastorale* by Ingolf Dahl, an exciting composition, even though measured out by John Crown, for whom it was written, with more force than justice. The registration of the tone suggests the Piano Sonata by Stravinsky. The style revives the later keyboard style of Ferruccio Busoni, no less deserving revival that it is at present out of fashion. The *Sonata Pastorale* is a genuinely large and strong work for the keyboard, each movement confirming its well conceived material and workmanship by ending at exactly the right place. The whole is built around a strong and convincing slow movement. The *Sonata Pastorale* deserves a Busoni to play it.

ART

(Continued from page 5)

Among these watercolors were several compositions based on the human figure, handled in the language of Cubism, but with a freedom that has always marked Xceron's work. The cogency of Xceron's language and the modest assurance he brings to his work make for extremely satisfying visual experiences.

Exhibitions of drawings, or of work that is entirely graphic are all too rare in New York. At the David Herbert Gallery, however, I saw a show of large ink drawings by Rodolfo Abularach, a young Latin American artist now living in New York, that struck me. Abularach confines himself to black inks which he puts on in small, almost classically cross-hatch strokes over enormous areas. The accumulation of differing accents—from deep closely-grained areas to light, open areas—gives Abularach a means to express his mysterious visions of light and form. Influenced by Rothko, Abularach has nevertheless maintained symbol in his composition, combining soft expansive light and lightly veiled imagery in very large compositions.

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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Listings preceded by a check (✓) include products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.

APPLIANCES

✓ (316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection front panels. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California, LUdow 3-6161.

(292a) Built-in Ranges and Ovens: Latest developments in built-in ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges (4 or 6 burners) ready for smart built-in installation. Available in colors or stainless steel to provide sparkling interest in spacious contemporary

kitchens. Send for color brochure, photos, and specifications. Western-Holly Appliance Company, 8536 Hays Street, Culver City, California.

✓ (350a) Appliances: Thermador presents two new brochures. The 14.2 cubic-foot Refrigerator-Freezer is featured in one brochure. All sections of the interior are explained in full; choice of colors and detailed specifications are given. The second brochure colorfully illustrates Thermador's Built-In Electric Ranges. The special features of the Built-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray, are shown. The Thermador "Masterpiece" Built-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California.

✓ (250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic-foot freeze chest and a 30" range. For complete details write Westinghouse Appliance Sales, a division of Westinghouse Electric Supply Company, Dept. AA, 4601 South Boyle Avenue, Los Angeles 58, California.

ARCHITECTURAL METAL WORK

(294a) Architectural Interior Metal Work: Specializing in the design and fabrication of decorative metal work, murals, contemporary lighting fixtures and planning, room dividers, and decorative fixtures of all types for stores, office buildings, restaurants, cocktail lounges, hotels and homes. Sculptured metals, tropical hardwoods, mosaics, glass and plastics are used in the fabrication of these designs. Send for information and sample decorative plastic kit. Nomad Associates, 1071 2nd Avenue West, Twin Falls, Idaho.

ARCHITECTURAL POTTERY

✓ (303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, 2020 South Robertson Boulevard, Los Angeles 34, California.

ARCHITECTURAL WOODWORK

(295a) Manufacturers of architectural woodwork, specializing in all types of fixtures for stores, offices, churches and banks. Large and complete shop facilities offer a complete range of work from small specialty shops to complete departments in large stores. Experienced staff to discuss technical or structural problems, and to render information. Laurel Line Products, 1864 West Washington Boulevard, Los Angeles 7, California.

DECORATIVE ACCESSORIES

(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wegner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalog available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York 10, New York.

DOORS AND WINDOWS

(222a) Architectural Window Decor: LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, 1710 22nd Street, Santa Monica, California.

(332a) Jaylis Traversing Window Covering—Room Dividers: Constructed from DuPont Lucite and DuPont Zytel Nylon; reflects 86% infrared rays and absorbs 99% ultra-violet rays; low maintenance cost; lasts a lifetime; may be used indoors or out; stacks one inch to the foot. For complete details write to: Jaylis Sales Corporation, Dept. A, 514 West Olympic Boulevard, Los Angeles 15, California.

(274a) Sliding Wardrobe Doors: Dormetco, Manufacturers of Steel Sliding Wardrobe Doors, announces a new type steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House No. 17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dormetco, 10555 Virginia Avenue, Culver City, California. Phone: VERmont 9-4542.

(210a) Soule Aluminum Windows—Series 900: From West's most modern aluminating plant, Soule's new aluminum windows offer these advantages: aluminite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soule putty lock for neat, weather-tight seal; bind-free vents, 90% openings; ¾" masonry anchorage; installed by Soule-trained local crews. For information write to George Cobb, Dept. BB, Soule Steel Company, 1750 Army Street, San Francisco, California.

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modernfold Door, Inc., 3836 East Foothill Boulevard, Pasadena 8, California.

✓ (327a) Sliding Doors & Windows: The product line of Bellevue Metal Products consists of steel and aluminum sliding doors and a steel sliding window used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weather-strip for snug anti-rattle fit; bottom rollers with height adjusters at front and back; cast bronze or aluminum hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request by writing to Bellevue Metal Products, 1314 East First Street, Los Angeles, California.

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EXHIBITS

(382a) Exhibits and displays engineered, fabricated and installed by competent artists and craftsmen. Executed from your designs or ours in wood, metal, plastic, etc. in our modern 30,000-square-foot plant. One letter or phone call may solve your exhibit problems. Brand, Worth & Associates, 16221 South Maple Avenue, Gardena, Calif. Telephone: FAculity 1-6670, (Los Angeles).

FABRICS

✓ (307a) Fabrics: Anton Maix Fabrics for architecture. Outstanding collection of printed designs by finest contemporary designers. Unique casement cloths for institutional requirements. Coordinated upholstery fabrics. Plastics & synthetics. Special finishes. Transportation materials. Custom designs. Nat'l sales office—162 E. 59th St., N. Y. 22, N. Y. Showrooms in Los Angeles, San Francisco & New York. Write for illustrated brochure and coordinated swatches: L. Anton Maix, 162 East 59th Street, New York 22, New York.

(356a) WOOLSUEDE a sumptuous all-wool-woven fabric. A new medium for decorators, interior designers and architects in 35 dimensional colors by Everett Brown. WOOLSUEDE performance includes acoustical and insulating properties, soil and flame resistance, moth proofing, strength and dimensional stability. Catalog and price list available on request by writing to WOOLSUEDE Division, The Felters Company, 350 Fifth Avenue, New York 1, New York. Ask for Sweet's Catalog Insert File No. 13k/WO.

(322a) Fabrics: Prize-winning design source, Laverne Originals, offers a complete group of architectural and interior drapery fabrics—handprints on cottons, sheers, all synthetic fibers and extra strong Fiberglas in stock and custom colors. Suitable casement cloths for institutional requirements. An individual designing service is offered for special projects. Coordinated wall coverings and surface treatments are available for immediate delivery, moderately priced. Write for complete illustrated brochures and samples. Laverne, 160 East 57th Street, New York 22, Phone PLaza 9-5545.

FURNITURE

(358a) Manufacturers of contemporary furniture, featuring the Continental and "Plan" Seating Units, designs by William Paul Taylor and Simon Steiner. Selected Designs, Inc., 2115 Colorado Avenue, Santa Monica, California.

(371a) Contemporary Furniture for Offices and all Institutional Use: Open showroom for architects, interior designers and their clients. Display of furniture: Knoll, Lehigh, Herman Miller, Jens Risom, Robert John, Leopold, Albano, Stow & Davis, Steelcase, Shelbyville, Domore, Avalon, Costa Mesa. Seating: Brown-Saltman, Pacific, Crucible, Kasparians, Dux, Kevi, Johnson, Stendig. Fabrics: Arundell Clarke, Ben Rose, Isabel Scott. Accessories: Smith Metal Arts, Giftcraft, Peter Pepper, Qualiton. Nessen Lamps and Architectural Pottery. Manufacturers literature available. Carroll Sagar/Office Interiors, 8751 Beverly Boulevard, Los Angeles 48, California.

(377a) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in Burlingame and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—Dux Inc., 1633 Adrian Road, Burlingame, California.

(351a) Herman Miller offers "Furniture for the Home"—a beautifully pictured booklet of household furniture designed by George Nelson and Charles Eames, and textiles by Alexander Girard. There are in addition eleven other pamphlets dealing in detail with Herman Miller's office, home and public areas furniture. Among these are the Comprehensive Storage System, and the Executive Office Group both designed by George Nelson; the famous Herman Miller Stacking Chairs by Charles Eames; and the Lounge Chair. Write to: Herman Miller Furniture Company, Zeeland, Michigan.

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kjaer, Ib Kofod-Larsen, Eske Kristensen, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Inc., Distributor for Georg Jensen, Inc., 315 Pacific Avenue, San Francisco 11, California.

• Catalogs and brochure available on leading line of fine contemporary furniture by George Kasparian. Experienced custom/contract dept. working with leading architects. Wholesale showrooms: Carroll Sagar & Assoc., 8833 Beverly Blvd., Los Angeles 48, Calif.; Bacon & Perry, Inc., 170 Decorative Center, Dallas 7, Texas; Executive Office Interiors, 528 Washington St., San Francisco 11, Calif.; Castle/West, 2360 East 3rd, Denver 6, Colo.; Frank B. Ladd, 122 West Kinzie Street, Chicago, Illinois. For further information, write on your letterhead, please, directly to any of the above showrooms. Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California.

(363a) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Keppel, and Taylor Green—Van Keppel-Green, Inc., 116 South Lasky Drive, Beverly Hills, California.

(383a) Knoll Furniture Guide—Illustrated 30-page brochure of the Knoll collection of contemporary furniture designs for residential and commercial interiors. Includes chairs, sofas, tables, chests, cabinets, desks and conference tables by internationally famed designers including Florence Knoll, Eero Saarinen, Harry Bertola, Mies van der Rohe, Isamu Noguchi, Pierre Jeanneret. Knoll Associates, Inc., 320 Park Avenue, New York 22, New York.

(325a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Coray, "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

(345a) Office Furniture: New 80-page Dunbar office furniture catalog; fully illustrated in black and white and four colors; complete line designed by Edward Wormley; collection includes executive desks, storage units, conference tables, desks and conference chairs, upholstered seating, occasional tables and chests, and a specially screened series of coordinated lighting and accessories; meticulous detailing, thorough functional flexibility. For free copy write to Dunbar Furniture Corporation of Indiana, Berne, Indiana.

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(330a) Furniture: Herman Miller, Knoll and Moduform contemporary furniture for executive and general office areas in steel—all steel equipment (A S E) showroom and display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(347a) A new abridged 24-page catalog, containing 95 photos with descriptions of dimensions and woods, is offered by John Stuart Inc. Showing furniture produced from original designs by distinguished international designers, it is a storehouse of inspirations. 50c John Stuart Inc. Dept. DS, Fourth Avenue at 32nd Street, New York 16, N. Y.

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(321a) Furniture: Laverne Furniture, test-proven by leading architects and business organizations, has attained the status of a classic. A unique and distinctive group—finest calfskin and saddle leathers, precision steel work and carefully selected imported marbles. Write for complete illustrated brochure. Laverne, 160 East 57th Street, New York 22, New York.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for his reference guide to Directional, Inc., Dept. AA, 8950 Beverly Boulevard, Los Angeles 48, California.

(338a) Brown - Saltman / California. Brochures illustrating all elements and groupings of VARIATIONS modular furniture for living-room, dining room, bedroom. Please send 15¢ to: Brown-Saltman, 2570 Tweedy Boulevard, South Gate, California.

GRAPHICS

(381a) Brand, Worth & Associates has the program to solve your graphics and signing problem. Specializing in the custom fabrication and installation of two- and three-dimensional art work for department stores, cocktail lounges and markets across the country. Executed from your designs or ours in wood, metal, plastic, etc. in our modern 30,000-square-foot plant. Write or call for further information and Kodacolor prints of actual installations. Brand, Worth & Associates, 16221 South Maple Avenue, Gardena, Calif. Telephone: FAculity 1-6670, (Los Angeles).

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✓ (380a) Grillework: Infinilite and Grillewall. Infinilite makes possible an entirely new architectural emphasis on luminous ceilings. Through the combination of a new suspension system and the unique circular louver design, the entire Infinilite ceiling becomes a single, uniform panel with true non-modular appearance. This highly versatile plastic grillework offers unlimited design possibilities. Grillewall, the non-modular aluminum grillework, can be used as sun screen, area divider, balustrade, window cover, fence, etc. For brochures write: Integrated Ceilings & Grilleworks, Inc., 11766 West Pico Boulevard, Los Angeles 64, California.

(357a) Decorative Grilles: Sun-control and decorative grilles in all metals and finishes; 12 stock patterns for interior and exterior use. Can be used for ceilings, fluorescent louvers, overhead lattice work. Write for illustrated catalog. Nomad Associates, 1071 2nd Avenue West, Twin Falls, Idaho.

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(372a) Hardware: A distinctive group of contemporary hardware for commercial or residential projects. Furniture and cabinet pulls of solid brass inlaid with marble, stone, mosaic, etc. Entrance door pulls of handmade glass combined with brushed chrome. Also architectural hardware. Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

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(359a) Interior Design: Crossroads have all the components necessary for the elegant contemporary interior. Available are the finest designed products of contemporary styling in: furniture, carpets, draperies, upholstery, wall coverings, lights, accessories, oil paintings, china, crystal and flatware. For booklet write to: Crossroads, 15250 East Whittier Boulevard, Whittier, California.

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(368a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(366a) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22, New York.

(360a) Target Lighting: For home, library, museum there is a small, handsome Art Beam-Lite to provide concentrated lighting on large or small paintings, objets d'art, and sculpture. This compact light can project a round, rectangular or oblong beam up to 25 feet. Also from France comes the Art Beam-Lite 100, 102 and 105 which have detachable bases and interchangeable lenses. For complete information write to: Morda Distributing Company, P.O. Box 24036, 12041 Wilshire Boulevard, Los Angeles 24, California.

✓ (255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in several Case Study Houses. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Massachusetts.

(376a) Architectural Lighting: Full information new Lightolier Calculate fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in Fiberglas gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating. — Lightolier, 11 East Thirty-sixth Street, New York, New York.

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglas-in-plastic shades with anodized aluminum fittings. Also in brass. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Damron-Kaufmann Inc., 440 Jackson Square, San Francisco 11, California.

(259a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

(339a) Lighting: New Lighting Dynamics catalog featuring dozens of new architectural ideas for lighting, cost-range indicators for quick indication of cost. Complete photometric data done by the Interflectance method. Write to Lighting Dynamics, 802 West Whittier Boulevard, Whittier, California.

MISCELLANEOUS

(233a) Pryne Blo-Fan — Ceiling "Spot" ventilator: Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 North Towne Avenue, Pomona, California.

(225a) Kaiser Aluminum, for Product Design & Manufacture: A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 919 North Michigan Avenue, Chicago 11, Illinois.

(331a) Industrial Equipment: For shop and plant areas—Borroughs adjustable steel shelving and shop equipment, Lyon lockers, Royal industrial and cafeteria seating, GR Soundex partitioning, steel or wood floor-to-ceiling walls. Large warehouse stocks. Display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(306a) Acrylite: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylic sheets in which a variety of designs and textures have been embedded provide new design technique for separate living, dining kitchen, and other areas in a way that room dividers and panels become a central decorative feature in the room. May be coordinated with drapery and upholstery designs, as well as colors. Wasco Acrylite is sold as a panel or by the square foot, with varying thickness, size and design embeddings. Send for complete information, Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

MOSAIC

(373a) Mosaic: Extensive group of contemporary mosaics designed by Evelyn Ackerman. Framed and ready to hang for interior use. Also excellent facilities for special, large projects for exterior or interior. Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

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(353a) Pittsburgh ACRYLIC House Paint—blister and peel resistant, protecting homes for extra years. Pittsburgh FLORHIDE Latex Floor Paint—for exterior and interior concrete surfaces—no acid etching needed. Pittsburgh DURETHANE Enamel—offers maximum toughness and flexibility combined with beautiful gloss. REZ clear sealer and primer for exterior and interior wood surfaces. For free illustrated booklets on any of these or other Pittsburgh Paints, write to Dept. K, Pittsburgh Plate Glass Company, 742 Grayson Street, Berkeley 10, California.

(335a) A new exterior body and trim finish which gives up to two years additional life is available from W. P. Fuller & Company. This new paint, called "Fuller House Paint," gives a longer life of freshness and brilliance which lengthens the repaint cycle. Color card and data sheets may be obtained from W. P. Fuller & Company, 222 North Avenue 23, Los Angeles 54, California.

PHOTOGRAPHIC REPRODUCTIONS

(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Corporation, 1529 North Cahuenga Boulevard, Hollywood 28, California.

ROOFING

(223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of waterproofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligating." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

SOUND CONDITIONING

(310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18.) Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from \$300.00 to \$1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA, 1515 South Manchester Avenue, Anaheim, California.

SPECIALTIES

(337a) Contemporary Serving Accessories: A running catalog on a comprehensive collection of dinnerware and serving components which can be combined in unlimited ways. Excellent for designers in working with clients. A continuing creative program within a nucleus of basic vessels in porcelain, ironstone, rockingham, earthenware, etc. Design directed by La Gardo Tackett. Imported by Schmid International. Distributed by Richards Morgenthau, 225 Fifth Avenue, New York, New York.

(300a) Home Furnishings: A series of brochures illustrating its new line of contemporary home furnishings and decorative accessories is now available from Raymor. Clocks, wall decor, Scandinavian and domestic furniture, lighting, occasional furniture and many artware and decorative accents are among the units newly cataloged. All literature is available to the trade upon written request on professional letterhead. Inquiries should be addressed to Raymor, 225 Fifth Avenue, New York 10, New York.

(267a) Fireplace: Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

(364a) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, 1937 San Fernando Road, Los Angeles 65, California.

(369a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files. — Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

STRUCTURAL MATERIALS

(207a) Unusual Masonry Products: Complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular

lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(374a) Fiberglas (T.M.Reg. U. S. Pat. Off.) Building insulations: Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

(309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

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✓ (349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber—Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

✓ (340a) Davidson Brick Company manufacturers of Modular Steeltid Common Brick and other structural clay products, are now exclusively manufacturing the Bel Air Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patios, pool decks, window ledges, garden walks, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available from Davidson Brick Company, 4701 East Floral Drive, Los Angeles 22, California.

(344a) General Concrete Products, Inc. has a new compact file folder illustrating fifteen screen or venter block of concrete; gives the advantages of residential and commercial, exterior and interior uses; tells measures and design fashions of special interest to architects, contractors and interior decorators. For this informative work-sheet folder write to: General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, California (STate 5-1126).

SURFACE TREATMENTS

✓ (346a) Triangle Tile by Hermosa, 6" equilateral glazed ceramic triangles available in all Hermosa colors, in bright glaze, satin glaze, and Dura-Glaze. Triangle Tile brochure shows unlimited possibilities of this medium for light duty floors, walls, wainscots or entryways in any room. Excellent for bold design effects or abstract murals. Triangle Tile has all durable features of Hermosa glazed ceramic tile and has spacers for accurate setting. Write for complete brochure to Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles 39, California.

(336a) Surface Treatments: Vitrocem glazed cement finishes are being used by more and more architects where a hard, durable impervious surface is essential. Available in unlimited colors and multi-color effects, it is being used for interior and exterior over all types of masonry and plaster surfaces and over asbestos panels for spandrel and window-wall construction. For information and samples, please write to Vitrocem, P.O. Box 421, Azusa, California. EDgewood 4-4383.

(320a) Surface Treatments: Laverne Originals offer imaginative and practical wall and ceiling treatments—wallpaper handprints, fabric-supported wall coverings and a new group of 3-dimensional deep-textured vinyl plastics now being introduced. This is the only source in the world for The Marbalia Mural—stock sizes 21 x 9 feet on one bolt or to your measurements. All Laverne products available in custom colors. An individual design service is offered for special products. Write for complete brochure and samples. Laverne, 160 East 57th Street, New York 22, New York. Phone PLaza 9-5545.

✓ (291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend on all types construction to create spacious beauty and appeal. For interior and exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, California.

(378a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. La Salle St., Chicago 3, Illinois.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceiling, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(367a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

✓ (355a) Philippine Mahogany Exterior Siding: Developed, engineered and manufactured by Jones Veneer and Plywood Co., Eugene, Oregon. Write for brochures and literature describing America's newest siding. Easy to handle, labor-saving mahogany plywood panels. Illustrated folder shows five available vertical grooved patterns. Jones also offers a complete line of genuine Philippine mahogany interior pre-finished paneling. Merit specified for Case Study House 1960. Jones Veneer and Plywood Company, Eugene, Oregon.

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire-ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 South Flower Street, Los Angeles 17, California.

✓ (326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

(348a) New Technical Bulletin on Protective Coatings Offered: A new 8-page Technical Bulletin on "Protective Coatings for Exterior Surfaces of Concrete Block Walls" is now available free of charge to qualified building professionals. Prepared at the direction of Quality Block Producers, an association of leading concrete block manufacturers in Southern California, the Bulletin is the first of its type offered. Actual research, editing and writing was performed by Raymond S. Wright, AIA, & Associates, and the Paint & Coating Committee of the Construction Specifications Institute. No brand names are mentioned and recommendations for various coatings are notably unbiased and objective. The last page, Brief Specification Data, is perforated for easy removal and extra copies may be obtained without charge. Copies of this Technical Bulletin have already been mailed to a select list of building professionals. Readers not included in this mailing, or those desiring an extra copy, may obtain one by telephoning or writing: Quality Block Producers, Attn: Mr. Peter Vogel, 856 So. Hoover Street, Los Angeles 5, California. DU 5-0281.

✓ (361a) Completely new full-color 28-page catalog of Mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation in booklet form of tile in the Harmonitone color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantine. Catalog available upon request from The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California.

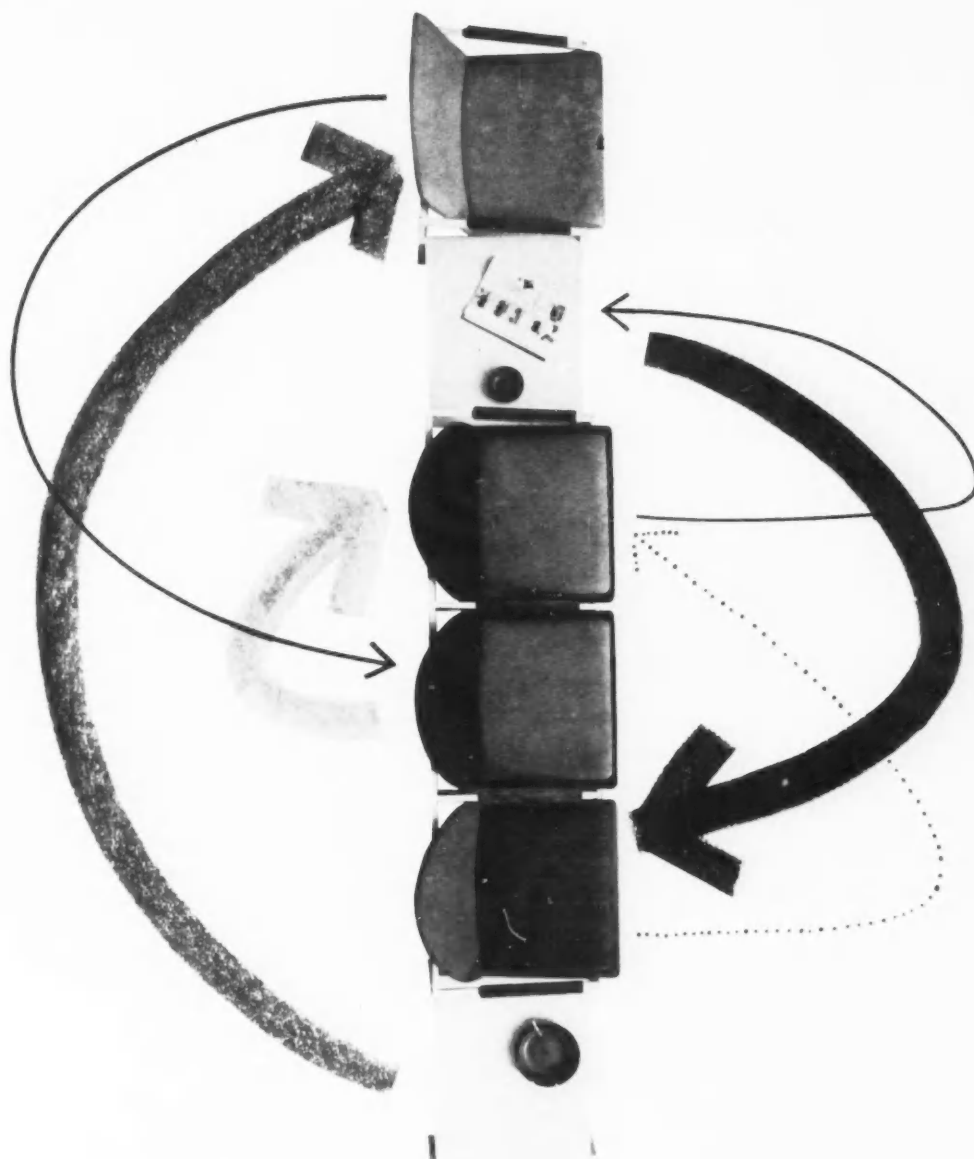
✓ (362a) Ceramic Tile: Brochures, samples and catalogs of Pomona Tile's line of glazed ceramics are available to qualified building professionals. Included are "Tile-Photos," full color, actual size, reproductions of Pomona's Distinguished Designer Series of Sculptured and Decorator Tile. This series features unique designs by many of America's foremost designers including George Nelson, Paul McCobb, Saul Bass and Dong Kingman. Pomona Tile also offers a complete line of glazed floor and wall tile in 42 decorator colors. For further information write: Pomona Tile Manufacturing Co., 621-33 North La Brea Avenue, Los Angeles 36, California.

TAPESTRIES

(379a) Tapestries: Largest group of handwoven and handhooked tapestries . . . bold colors. Designed by Evelyn Ackerman. Executed in Mexico and other parts of the world. Special designs can be executed. For further information write: Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

VENTILATION

✓ (352a) Write for new full color folder showing complete line of Trade-Wind ventilators for kitchen, bath and other small rooms. Also includes illustrations of built-in Canolelectric can opener and electric wall insert heaters. Trade-Wind, Division of Robbins & Myers, Inc., 7755 Paramount Place, Department AA, Pico-Rivera, Calif.



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